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ABSTRACT

A set of curriculum papers written mainly by teachers who attended workshops in continuing education is presented. This set is a collection of general or theoretical essays, in which teachers confront the problems of the English that has been emerging over the last three or four years. The intent of these papers is to provoke significant curriculum change by changing teacher attitudes. Values of these essays are listed as follows: (1) They give examples of good teaching materials; (2) They show teachers moving on their own in the realm of theory; and (3) They illustrate evidence of the workings of curriculum change. This document is divided into the following sections: And What Are We About?; Creative Thinking through Class Experiences; Papers for a New Curriculum; and References. (For related documents, see TE 002 936 - 939.) (Author/CK)

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ENGLISH AND THE 70'S

Wallace W. Douglas

NORTHWESTERN UNIVERSITY
The Curriculum Study Center in English
Evanston, Illinois

September 1971

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ENGLISH AND THE 70'S PART I

"PROLEGOMENA FOR CURRICULUM BUILDERS"

The Curriculum Center in

English

NORTHWESTERN UNIVERSITY
Evanston, Illinois

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Not all are ERIC terms

Brief papers on theory and practice in the English [curriculum ?] that is emerging, prepared by teachers in various programs conducted at Northwestern Curriculum Study Center. The collection illustrates the validity of a hunch about the curriculum centers that Paul Olson has had.

My feeling is that insofar as we've done anything good it's been in creating a kind of intellectual community among college people and school people, working together. . .and sending people back to their own schools. When they get back to their own schools, they themselves [may] create similar kinds of study groups. . .they [may] create their own curricula.

The papers provide discussion material for in-service meetings on general directions in English. (WWD)

This sheet was prepared by the Northwestern Center, not by NCTE/ERIC

- R. V. Denby
5/18/72

ENGLISH AND THE 70'S

English and the 70's is the second set of curriculum papers to be issued by the Northwestern Curriculum Study Center. Most of the papers were written by teachers who attended various Curriculum Center workshops in continuing education; a few were written by students in courses. The papers are in four parts. Part I ("Prolegomena for Curriculum Builders") is a collection of general or theoretical essays, in which teachers grapple with the implications of the "English" that has begun to emerge in the last three or four years. Part II ("Writing: Some General Articles" and "Writing: The Classroom Experience") contains articles looking toward a freer conception of school writing than the one still generally held and some exemplary assignments. The Composition Opinionnaire included in this part has produced some interesting indications of teacher beliefs. Part III ("Composition in Elementary English, 1924-1960") is an important historical study of the attitudes toward and conceptions of composition that have been held during the working life of most of us. It is an essential base for anyone studying or reforming the English curriculum. Part IV ("Approaches to English") is a collection of teaching materials, assignments, exercises, accompanied in some cases by reports of use.

And what is the significance, the value of this material? The answer is three-fold.

First. English and the 70's gives examples of good teaching materials. There is much in these materials that will be suggestive to teachers who are interested in strengthening their approach toward the imaginative and the affective.

Second. English and the 70's shows teachers moving on their own in the realm of theory. It shows teachers thinking critically and generally about their work. It shows them acting truly as members of a profession.

Third. English and the 70's is, therefore, illustration and evidence of the principle on which the work of the Northwestern Curriculum Study Center has been based, at least for the last five years.

That principle has been clearly stated again and again, in the Center Newsletter, in articles and speeches by members of the Center Staff, and the several reports from the Center. We state it again here so as to make clear both the use and the importance of English and the 70's.

The locus of significant curriculum change is to be found in

prior or at least concomitent changes in teacher behavior and attitudes, especially those with which role-definition is implicated. There must be significant examination of the assumptions controlling the behavior of the individual as teacher and as English teacher.

As Sir Karl Popper has put it,

> We do not learn by observation, or by association, but by trying to solve problems. A problem arises whenever our conjectures or our expectations fail. We try to solve our problems by modifying our conjectures. These new tentative conjectures are our trial balloons--our trial solutions. The solution, the new behavior, the new theory may work; or it may fail. Thus we learn by trial and error; or more precisely, by tentative solutions and by their elimination if they prove erroneous.[1]

The details in Popper's statement of his learning theory can easily be applied to the situation of today's schools and teachers. In a very interesting article, "Visions of the Future Schoolroom,"[2] John C. Flanagan has suggested that in the immediate future the schools will be developing toward "first, a more functional curriculum; second, a truly individualized educational program for each child; and third, a new role for the teacher as an experienced guide, a continuous source of inspiration, and a valued companion in the child's search for self-realization." Great effort on the part of teachers will be required to make any one of these changes; to have to deal with them all requires of teachers a massive expenditure of physical and psychic energy. English and the 70's, it is to be hoped, will offer them support, as a heuristic model of a way of achieving change and as some tentative solutions to the problems and needs that confront us all. But both model and solutions should be taken as suggestive only, for it is still a principle that "school curriculum is not a matter for national policy." "Selection of a style of curriculum is the right and responsibility of the local school district only."[3]

***

[1] "Conversations with Philosophers--Sir Karl Popper Talks About Some of His Basic Ideas with Bryan Magee," The Listener, LXXXV (7 January 1971), 8-12, at p. 9.

[2] In John Maxwell and Anthony Tovatt, Eds., On Writing Behavioral Objectives for English (Champaign: NCTE, 1970), pp. 61-69, at p. 64.

[3] Sue M. Brett, "The Federal View of Behavioral Objectives," Ibid., pp. 43-47, at p. 43.

AND WHAT ARE WE ABOUT?

CASE HISTORY OF A POOR READER

by Melvin Finaglio

Jack Riley--the name obviously is a pseudonym--was assigned to my classroom a few years ago. He was a 12-year old boy entering a self contained fifth grade classroom in a small rural community school. Because our school was small, we did not use a tracking system for child placement. Jack was a boy who was slightly above average in weight and height, wore glasses, and came from an economically and educationally deprived background.

When I entered his name in my register the first day and discovered his age, I immediately recognized that here was a problem to be dealt with. If grade placement meant anything, this child was two years behind his classmates in grade placement, which probably meant he was even farther behind in reading accomplishment.

That afternoon I had a talk with his two previous teachers. This was their analysis of Jack: he was a slow student, a good-natured boy, had little interest in reading, fair interest in math and science, but much interest in athletics and in mechanical processes.

Being an inexperienced teacher, in my second year, I was not very knowledgable about remidial teaching, but I did have a genuine interest in my students, and there was something about Jack's seeming "good nature" that challenged me: to see if Jack's reading level, and thus his learning level, could be advanced faster than it had been in previous years.

You will note that I said I was an inexperienced teacher. Because of that fact, I am giving this case history in the hope that it will be of some value to other raw teachers who will face a similar situation. I realize that mine was an unorthodox tack to remedial reading, and the results were not startling--or were they-- but I believe that the child's reading improvement was such that the story of the remedial approach used justifies telling.

Having learned in college that interest was the key to learning, I waded into the problem--or should I say Jack Riley's problem--well determined but poorly armed. Since I had only 15 to 30 minutes per day which I could steal from other classes to give to Jack, I realized I would have to plan wisely. I figured

the key to success, if there was one, was to place such appealing material before him that he would develop an interest in reading somewhat on his own.

Hadn't his two previous teachers said he was interested in sports and mechanical things? Very well, this would be our starting point. I scoured around my home, around the neighborhood, and among the homes of friends until I had found several issues of Popular Mechanics, Popular Science, a couple of sports magazines, several daily newspapers, a Sears Roebuck and a Montgomery Ward catalogue, several National Geographics, and sundry other magazines. It was from these materials that I launched the remedial attack.

In the beginning Jack and I had several talks together. I als. listened to him read. Then I read to him and asked him questions about the readings. What his previous teachers had said was true as far as I could discern. In addition, he was cooperative. He did not seem to possess a retarded mind, just an "uninterested" attitude. (Today I would say he was "unmotivated".) I gathered that he read somewhere near third grade level, possibly a little more.

Since Jack was interested in sports and since I was also, I thought this would be a good starting point. We discussed who some of the leading baseball hitters were--this was near World Series time. I also discovered he knew the names of some of the leading college football players--football season was upon us. So I assigned him the daily chore of looking over the sports pages of two daily newspapers which I brought to class. The following day I would quiz him orally on what he had learned. We made a game of it. I would read them thoroughly also and I would ask him questions about minor as well as major items in the sports news. At fiest I stumped him often. But as time passed he became more expert. Then I suggested that we play a game, the gist of which was to see who could stump the other with questions based on what we read each day in the sports section of the same papers.

He liked this "stump" game, and it wasn't long before he was pushing me into the corner occasionally. Furthermore, it became so interesting to him that he would wait until the others had left and then drop by my desk after school for further talks.

At the same time we were encentrating on sports, I introduced him to Popular Science and Popular Mechanics. He would look at the pictures at first, read a few cutlines, observe auto cutaways, etc.; but I soon discovered that we weren't getting as far in the mechanical approach as we were with the sports approach. I didn't know it then, but I do know the reason now. I wasn't interested in mechanical things and therefore he couldn't communicate with me as well.

We used the mail order catalogues mainly to look at athletic goods and to compare prices. Somewhere I remembered that some teach had said that there was nothing wrong with teaching math or history at the same time we taught "other subjects". So I'd have him compare the two catalogues' prices of footballs, helmets, baseballs, bats, and many other sports items. At the same time I was having him look at the box scores and to figure hitting percentages of his favorite batters and team standings. I'm sure he didn't understand the mathematical concept back of batting averages and team standings somputations, but he did satisfy his curiosity about how the computations were made.

I had Jack practice using the alphabetical index to find the proper page of the item he was looking for. (At first, he simply flipped through until he found the sports section or model car sect etc., of the catalogue or magazine). But now he was learning how to handle indexes.

By the end of the first month, he was voluntarily reading newspapers and looking through magazines and catalogues. I added other magazines as we went along but for a long time, his standard diet was the sports pages and the mechanical magazines. The catalogues seemed to wear out their welcome in a few days. Then it was necessary to push this learning product. But one day I noticed that he was looking intently at the boys-wear section in one of the catalogues.

I asked him to stop by my desk after school. I wanted to pursue his interest in clothing and yet not have him feel embarrassed before other children. For the other children had been a problem at first. They made critical remarks about his reading. However, I solved this by meeting with the children when I sent Jack to the store on an errand one day. I appealed to their magnanimous natures. I think I reached them when I explained that Jack needed some extra help because he wasn't as lucky as they were. I told them that they had progessed to the expected reading level of their grace, but that Jack had a shortcoming here, And I was giving him a little special help. I asked their patience and also their help. They responded amazingly. Another problem I had with them--or rather the boys-- was not really a problem but it developed into a wonderful learning situation. Several boys became more interested in sports and wanted to play the "stumping" game too. So occasionally we let them enter an assignment with him. He discovered he had become superior in his knowledge to most of them, and this proved to be a tremendous boost to his ego. He had finally reached a point where he could excel in the classroom.

Back to Jack and our afternnon meeting. When he and I were alone, I said that I had noticed him looking at clothes. He responed that he had seen some "fancy-looking" trousers that were the rage among young teen-agers. I asked him if he would like to have them. He thought so, but said they seemed unattainable. I asked him if he would be willing to work and earn the price of $5.98 which was marked in the catalogue. He assured me he would.

That afternoon, I talked to my brother and father, both large scale farmers, and persuaded them to let Jack work on Saturdays and after school for fifty cents an hour. Within two weeks Jack had earned $12.50 which was enough to order not only a pair of trousers but a pair of shoes and some socks as well, and still have some money left for other incidentals. Since he didn't have a catalog at home, he asked if he could use the on at school to order from.

Inexperienced as I was, I was wise enough to see that here was a tailor-made teaching assignments, and a writing one at that. I volunteered to help him since I was sure he wanted to be right in making out the order. We learned to compose an "order letter". He was proud of himself for this accomplishment.

Well, we were off to the raced in reading and writing. We studied more papers, more magazines, more catalogues, we looked at the dictionary for the location of colleges where some of his favorite football heroes attended. We looked at cities in the simplified "Golden Encyclopedias." We began to look at 5th and 6th grade level library books on sports. After he had sharpened his interests, we read about, discussed, and wrote about more sports, more clothes, more hot rod cars. Jack read simple books about animals, about the Hardy Boys, Tom Swift, and others. We discovered simplified science biographies. And here I learned something: That there was a suggested correlation between interest in mechanical things and in studying science. We probed science further. We looked up in the encyclopedia the names of men of science we read about or heard on the radio.

Jack was a good athlete and he became leader in our games of volleyball, basketball, touch football, soccer. One thing was in his favor: he was not the bully type. He gained respect and admiration from his fellow fifth graders.

Jack made progess in reading that year. By the end of the year I judged he had advanced at least one full grade level, perhaps more. The principal was an understanding person. I asked Jack to read for her because I told him I wanted her to see how far he had advanced. She listened and complimented both him and me, which made two people happy. She confirmed my judgment about Jack's

reading advancement. (We did not give achievement tests then in our school, and we were unable to make a "scientific" judgment as to his reading level.) I also believed that Jack had advanced more than a grade in math and social studies.

This is about the end of the case study of Jack Riley. We advanced him to the sixth grade because of age, although he was still some two or more grades behind his peers in reading skill. We hoped he would do as well next year.

What does this history prove? I'm not too sure, but I think two valid conclusions can be drawn: (1) There is no pat answer to the best remedial teaching method. (2) When a teacher with enthusiasm is given a free hand in his teaching approach and he has a desire to teach children, he can accomplish wonders, even with a supposedly "unmotivated" child, by using unorthodox teaching tools.

Many times I have thought back on this outmoded remedial experience with Jack Riley. Since then I have studied "finer" methods of remedial teaching. I have learned hundreds of "professional" words and phrases such as "audiogram," "assimilation," "perception," "articulation," "cerebral dominance," "environmental obstructions," "differential diagrams," and on and on, ad infinitum.

I have studied what seems to be a hundred and one tests: comprehension, diagnostic, illiteracy, intelligence, sensory, watch ticking, silent reading, speech, differential, to name only a few.

I have experimented with various brands of prepared remedial teaching aids which were said to be scientifically tested and which contained a built-in guarantee of success.

I have met successes and failures in trying to do remedial work with many children.

But I can't help remembering the sense of fulfillment as a teacher that I experienced in my first remedial teaching venture. I did not have a scientific approach, but the accomplishment was there. Which is most what we're after in this game of teaching.

LIFE: SOME QUESTIONS FOR TEACHERS

by Vicki Holmberg

Ever since the rejection of the theory of spontaneous generation we have had scientific as well as theological support for the doctrine that life comes only from life. The new life resembles its progenitor; the harvester reaps what has has sown. While we are wondering what the children cull from the English classroom, we should also be questioning what we, the teachers, obtain from it. This implies that we are putting something into our teaching in order to receive recompense--life begets life. Few elementary teachers seem eager to teach English. Often it has been squeezed in when there is time, as L.A.G. Strong, British educator, author, and broadcaster indicates: "When I went to school, and indeed when I first began to teach, English was regarded as the least important 'subject' on the time-table. Very little time was given to it, and the youngest and least competent teachers were thought good enough to 'teach' it."[1] "Take out the grammar book," rings through many a classroom when, at the end of the day, a few minutes remain--too few for anything important. No wonder our youngsters dislike English. They who learn by example are learning from us.

Language is a living force, and English is our language. We can manipulate it, change it, improvise on it. We can use accents, dialects, and foreign expressions. There is no other language so rich. English has absorbed so much from other cultures that we have the fullest language. Our vocabulary keeps pace with the times. If the mot juste is lacking, we can easily adopt or create one. We have range, pitch, volume. Through language we can interpret, sing, read, write, listen, and share our feelings in other ways. Just as we are what we eat, so we are what we let our language free us to be. We are our language. Many of us are stagnating in our file drawers with our plans, exercises, and tests from years ago. We, then, are the enemy, we who keep our children "grinding away at dull and lifeless exercises which have no relation to creative work...[we] who do not realize that English is not just a subject, but everything we do and say and hear and hope for, and that therefore, all English is interconnected and part of the great living whole."[2]

If our classes find English monotonous, how do we find it? Are we really part of our English classes? We ask the pupils to write because writing is an emotional outlet, a personality extension, a work of permanence, and a tool they need. Do we write with them? If they need writing, we need it, too. Do they often say to us "Now it's your turn," or "You do one"? We usually cannot be bothered when we should write with them. We should also show them things we

have written before, in our own school days. They need to know that all efforts will not produce works worthy of display; they need to know that we too struggled, that even we are not perfect. We need to be involved with them. We need to bring OURSELVES to the classroom. If we do not, we will be Mr. Raynors who wait for the playtime break, who think impatiently, "How much longer before they move to geography....?[3]

Since we are teachers in English because we are teachers of English, every other teacher and every pupil needs us. We can free our children so that the objectives of education are met. Education should be producing good citizens, people who can teach themselves, people who can keep on learning. We need to let children explore and experiment with their language. We should help them to love learning, love reading, to love writing. (They already love speaking.) We do not have to stifle them by imposing our will over theirs. Are not their interests valid? We will not reach them and we will keep ourselves shacked until we recognize this validity. Our care should be with them; there fore their cares are our own. It is they who contain what we need to teach them, not the textbooks. We need to know them--their needs, their wants, their interests. When we know we are not communicating with them, we are dissatisfied and often angry, angry at them. Maybe we should be angry with ourselves. Even government realizes that ambassadors must take on many of the thought patterns and customs of the places where they are; so, we teachers must become like our pupils in many ways. If we help them discover, express, and extend what they already know, we will forward ourselves toward fulfillment.

"Everyone has something which is interesting to other people: that is, himself. For years schools have gone wrong by looking on English as a subject. English is not a subject. English is everything.[4] Our teaching of English presents many opportunities for creative expression. Our interests and personalities will come forth through an involvement in dramatics, poetry, composition, and reading with the children. When we become involved with our classes, our caring about them will make our lives better.

English cannot be separated from the lives of those who speak it. It is part of creation and communication. "One quality that seems characteristic of creative teaching experience is that it is a means of growing, that it is more energy-giving than depleting. It renews even as it exhausts."[5] Frequently we hear such statements as "The whole child goes to school," "Teach the individual", "Take him from where he is". Have we felt their impact? Do we teach a subject, a content, a body of knowledge? Or do we help children to know that our language is a vital force? The whole

teacher should go to school with the whole child. As individuals, where can teachers be taken, especially teachers of English?

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[1]L.A.G. Strong, English for Pleasure (London: Methuen and Co., Ltd., 1941), p. 1.

[2]Ibid., p. 89.

[3]Alan Sillitoe, The Loneliness of the Long-Distance Runner (New York: Alfred A. Knopf, 1960), p. 70.

[4]Strong, p. 2.

[5]Alice Miel, ed., Creativity in Teaching (Belmont, Calif.: Wadsworth Publishing Co., Inc., 1961), p. 53.

REFLECTIONS AND EXPECTATIONS

by Gerry Nack

Each teacher savors within her memory special little incidents which have occurred over the years that occasionally float to the surface to tug at her heart or cause her to chuckle. Unwrap these school memories, and what do you usually find? A child. Why does the particular experience of this boy or girl linger in your mind through the years? A closer look at the incident usually shows it to be a time when the child deviated from the anticipated; produced an individual response; creatively approached a situation; or naively created a precious moment. These moments when children express the selves using their own unique involvement are all too rare in the schools, and indeed in our society.

What are the component factors allowing a child to venture beyond the confines of accepted, anticipated response, to peel away his learned reactions and expose himself to create an individual response? How can we create an atmosphere within the classroom which fosters creativity of expression for each class participant?

It may be that the creative process (for it is a process) warrant defining and the presenting of illustrations before placing it upon a pedestal: William H. Kilpatrick concisely stated, "Any one creates who devises a response that is new to him." As defined in Toward Better Teaching (1949 Yearbook; Association for Supervision and Curriculum Development of the National Education Association), "Creativity implies a fresh response, unique to the creator; it is characterized by personal initiative and conscientious effort; it involves thinking and doing according to self-applied tests; and is finally judged as an accurate expression by the initiator." According to Carl R. Rogers, a noted psychologist now with the Western Behavioral Sciences Institute of La Jolla, California, "The creative process is the emergence in action of a novel relational product growing out of the uniqueness of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other." Using these definitions as a means of identifying the creative process, and without yet establishing the significances of these acts, let's shift attention to the classroom and an emphasis upon creating an atmosphere and situations which help activate freedom of and the desire for self expression.

As you are well aware, packaging into neat little packets or frames the generalizations about the environment for the educative program is valuable only to the extent that the teacher herself is flexible and able to adapt theories into methods and techniques that are meaningful in her situation--for her students. Yet I am

confident that there are valid characteristics of the classroom and of the teacher which can bind the unit into a functioning, creating parcel.

The creative process presupposes a climate wherein the students are involved in meaningful activities: exploring, discovering, initiating, manipulating, experimenting, inventing, imagining, and interacting using materials, events, people, and life circumstances. The provider and courier of an atmosphere which nourishes such engaging undertakings must be a teacher who participates in the experiences of the children. As Carlton Washborne said, "You can't give children freedom simply by following the rules of freedom. You can give it them only by genuinely wishing them to be free." Therefore the command of discipline is enveloped in the affectionate presence of this bundle of warmth, sincerity, and understanding--the teacher.

Carl Rogers has compiled these three characteristics as a basi for the environment necessary to kindle creativity: 1) accepting the individual as of unconditional worth; 2) providing a climate from which external evaluation is absent; and 3) understanding empathetically. We shall route our thinking about the school situation through the avenues of the language arts (English) program which is, of course, only one phase of the curriculum--but certainly the transfer of the child's language to all other subjects and areas of the xchool is essential.

The manipulation of time, space, materials, and people as integral components of the classroom situation must focus upon the children's experiences in their language; listening and speaking; reading and writing. The child's expression of his true involvement in this experience should relfect his own reactions and not be committed to preconceived forms or standards. Thus when engaged in "talk" in the classroom, the conversations would be patterned form what he is accustomed to hearing, and therefore would not necessarily follow the standards of literary usage. It is the child's ideas, observations, and self expression that are paramount not stilted "learned" ways of speaking. We all naturally alter our vocabulary and structure of language in relation to our situations, audiences, and materials, but the child's classroom dialect should not need to vary drastically from his natural speech patterns. In other words, it isn't the role of education to impose "middle-class" American dialect or for "good" English. It is desirable that they hard proper language form, and in some instances the teacher may reiterate what a child has stated using a more acceptable form, but to abruptly interrupt the child or condemn him for an improper usage is not commendable. Martin Joos speaks to this point in his 1964 article in Harvard Educational Review: "Language and the School Child." Vital to their

language growth and development children must become involved and have experiences then be encouraged to verbalize and react to their situations--to have an interested audience. As Aldous Huxley put it, "Words from the thread on which we string our experiences."

The student's experiences in self-expression through writing should incorporate his listening-speaking language and the forms of language he has encountered through reading or being read to. Again the method is not one of delivering to the children literature to be dissected, analyzed, and imitated, but as a means of exposing them to the written form of our language for their own language development as well as for experience and enjoyment. They can discover, not only the need for, but also the means involved in, writi which creates clear images and perpetuates feelings. If we select a variety of literary passages and complete works from a wide range, the children will become, first of all, aware of and then involved with words and their impact. E. Paul Torrance, addressing Minnesota teachers, suggests we "dispel the awe of masterpieces. If a child is shown how a masterpiece is developed step by step, he will stop thinking of it as something beyond his reach and will gain confidence that he too can do some original work." It is vital that we become well acquainted with childfen's literature--a resource which can not be substituted.

The actual process of composing or expressing oneself through written language is not a spontaneous act. When children begin to write, they, like any author, need to be cognizant of their audience as well a their material. Probably the most common audience will be fellow classmates and the teacher, yet the school community encompasses many other potential audiences: other classes, the hallway bulletin board, the school newspaper, and other receptive sources you and your students will discover. Writing a finished work involves a procedure for our student authors comparable to that of every other writer. Carl A. Barth has set forth these stept for a writer:

Prewriting

1. Analyze the writing assignment (audience, length, due ddte).
2. Search for a paper idea (idea meaning slant or approach rather than topic).
3. Examine your knowledge of topic for areas which need researching.
4. Finding the information you need. (The child will use primarily his memory but could incorporate an interview, book, etc .)
5. Organizing the paper--keeping it open at this point.

Writing

6. Write the paper

Postwriting

7. Revising the rough draft (Often a period of cooling off between steps 7 & 8 is desirable.)
8. Proof read the manuscript. (This is the step which involves concern for spelling and punctuation.)
9. Submit manuscript to edit (Usually the teacher is the editor although fellow classmates maintain the role of a true editor respecting the author's work--editing would not entail red marking the paper but rather the offerring of suggestions or comments which might strengthen the work.

At this point, let me stress that not all writing need be developed into finished pieced; indeed, a great portion of the students' writing may be exercises or lessons in the processes involved in composition writing. Let me further stress the fact that Barth's procedure does not include an outline, topic sentences or any other patent, traditional formulas forcing children to tie a ribbon and bow around their topics and decorate them with impersonal imitative structures, forms, or overloaded sentences. If the child is involved in his writing, if he has a message to deliver, if he is aware of his audience, if he has familiarity with his material, and if he has experience in self expression, these age old formulas would only serve to corrupt his style of expression--his creativity; for the overpowering rules would be of concern and stifle his freedom of response.

The Northwestern University's Curriculum Center in English has developed "some" lessons in the basic "processes" of writing (Lessons in Composition for Elementary and Junior High Schools) which the teachers of "beginning" writers can use for guidance at any grade level. The lessons emphasize observation and lead into classification, definition and individualization in writing. Throughout the various lessons the Northwestern educators evolved the processes around or through passages from literature. Integral and intrinsic to the initiation of the lessons were opportunities for the children to talk and explore together, even compose together in the earlier lessons wherein the teacher oxidizes the fire occasionally, but the flames are ignited through the sparks of the children.

It may seem as though I have presented compositions synonymously with narrative prose, which isn't valid--all forms of written self expression or creative writing are involved. Children are delightful poets capable of concisely selecting words to carry their ideas and feelings. It is exciting for teachers of all

grades to realize that although it is most desirable for the child to develop a poetic sense up through the grades, it is not too late to introduce him to poetry in the upper grades if he has been unfortunate enough to have had poetry concealed from him up to that time. Children handle with care and with ease Japanese Haiku and Tanka, cinquain poetry, Korean Sijo, and rhymed and non-rhymed poetry; if they have had opportunities to become more sensitive to their environmental stimuli, if they have been encouraged to manipulate objects and ideas, and if they have been encouraged in t habit of working out the full implications of ideas. In his articl "Creative Thinking Through School Experiences," E. Paul Torrance assembled twenty principles to guide the teacher in developing creative thinking through school experiences; I've just cited thre and the remaining seventeeen are equally valuable.

Hopefully I have conveyed this message about English in the classroom: it is not knowledge about the language; it is the involvment of the child with his language. Talk must be the working medium of the classroom with the teacher participating in the students' growth in their language through their experience expressions. The child's ability to evaluate his own product is often left unestablished, yet the creative process depends upon one's self critical abilities. Sympathetic and empathetic guidance toward this end rests with us--the teachers. The child's writing thrives on his awareness of the audience to whom he is relating--a component of the author--work--audience triad which is all too often neglected in the classroom.

I am now prepared to place the creative process on a pedestal that it may infiltrate and ultimately support your language arts program; that it may help the child relate to the changes in his kaleidoscopic world; that it may encourage youngsters to initiate direction in their lives; that it may strengthen the child's intellectual curiosity; and, that it may result in delightfully expressive works by your students.

IN-SERVICE OBSERVED

by Joyce Markham

"School's out!" It is 2:00 P.M. any Wednesday afternoon. The junior high schoolers hoot and holler. But for the already heavy-laden teachers, it's the beginning of their "learning experience" in their district.

The district has granted released time for in-service. Released time means dismissing classes early so the teacher can spend two hours in a "selected" in-service course. Although not written into their contracts, teachers are expected to attend one of the variety listed on a schedule. True, some teachers have been chosen to "teach" these courses, so their interest is getting enough people to attend so they can make $20 a session. However, that will be discussed later.

Last year, the in-service part of the Demographic Survey, a poll of teachers opinions, suffered negative responses. Why? There are many reasons.

First, in-service is mandatory. In other words, heavy pressure is applied in some schools by the principal if the teacher doesn't sign up. Apparently a high percentage of teachers from a school makes the principal look good. We must all please the people we work for so we try to do the things expected.

Many teachers feel the time element is important. Yes, they are released from one hour of teaching time, but they have already put in a full classload of work in the usual eight, shortened periods. Are all teachers mentally alert and psychologically ready to sit through a class? Many teachers feel they are not. They feel a teacher puts in a full day of jangled nerves even if it is one hour shorter. They feel the released time could better be spent in their classrooms doing extra preparations or finishing some clerical chore they have. Also, those attending university courses feel they are already voluntarily furthering their education. Voluntary attendance is important or the "instructors" will continue to be insulted by knitters, letter writers, graders, etc. If attendance is the only motivation, then forget about the stimulus to attend to learn.

In addition, are the courses offered pertinent to the junior high school teacher? There seems to be great concern when a teacher is asked to spend time doing something not related to his teaching interests. Even elementary personnel find a limit to selection of courses. After being in the district a number of years, some of the courses, instructors and philosophy get pretty old.

Also, are the courses stimulating? This , of course, has a great deal to do with the instructor. Is this person qualified to teach the area he is chosen for? Can he motivate teachers by employing classroom techniques not "professor-student" relationships? Does he have material available for the teachers' immediate or future use in the classroom? Or, does the instructor just want to teach teachers and not project to our main product--students? These questions can be answered by "no". If the word "in-service" means education during your teaching year, then it should apply to the job of teaching.

Are teachers wholly against growing professionally by taking additional courses? Are they against the school district offering courses? No. In fact, 42% of the teachers in the survey felt time beyond school hours should be expected if they are to grow professionally. In District 59 we experience constantly the attainment of higher degrees. Working at the University can certainly take the place of the in-service regulation. Also, the teachers felt strongly that in-service should be included in the contract if only to know what stand the administration takes on the policy.

In-service education can be beneficial if it is co-ordinated and programmed properly. The main thing the administration should do is to listen to their teachers. The teachers know most of their needs and have valid opinions. They are not impressed by authoritarian programs. Maybe some teachers would rather leave the school when the bell rings, but most teachers feel a responsibility toward their profession. So, the administration must open their ears and eyes and becomd aware of their teachers as intelligent people. After all, they hired them.

Improving the program can take a number of directions. The teachers should be included in planning the program. Many things are easier to plan if the participants are involved. Teachers prove that everyday in their classrooms. The Demographic Survey was a start in discovering teachers' attitudes. If we are to have an in-service program, objectives must be established. Teachers are learning to improve themselves as teadhers in the classroom. Teachers want new ideas and the best way to gain them is to meet with other teachers with common interests and talk.

To start, make a list of possible course topics. The circulation of copies to get reactions for additions or deletions would help. The emphasis should be on subject areas for departmentalized teachers. A separate program for elementary and junior high teachers plus specific courses for the grade level they teach would be of value to all teachers. General topics which can be attended by any teacher

could be another area. One topic of high interest is knowing positions and procedures of the administrative offices.

With regard to the topic concern, bring in outside personnel. The survey again shows that teachers feel this would improve the program. Perhaps jealousy plays a part when some teachers see someone else chosen for something they themselves would like. Also, it's pretty evident what the views of the people in the district are so we must find out others. Psychologically, having an unfamiliar person tell you something is easier to accept than, maybe, the person you argued with that morning. Also, we must make sure the person is qualified in the area to be taught. Too often, the "instructor" knows material but maybe doesn't get to the point and is way over the heads of the "students". They lose interest. The person hired must understand the objectives set up for the program. He should devote part of his program to letting the teachers communicate their ideas and furnish feed-back for their schools.

Too often, people have shrugged at going to meetings. Perhaps we can take a lesson from advertising. Appeal to the customer! This certainly leaves much room for thought in education. As an aid to our educational profession, in-service is important. However, District 59 has made it easy to bring college courses in. Again, teachers expressed that they would rather have more college courses than in-service on the survey. If it is the teachers' desire and it can be worked out, then it should be done. It really goes along with the fact that 67% of the teachers in the survey wanted outside personnel. Professors from colleges offering college credit certainly is a good way to learn.

The teachers see problems and many times their feelings aren't conveyed. The survey has given us a chance to look at how teachers and principals feel. The administration must work with the teachers!

DARTMOUTH AND DEWEY: DILEMMAS FOR THE ENGLISH METHODS COURSE TEACHER?

by Michael C. Flanigan

If we look again and carefully at a large number of the statements that came out of the 1966 Dartmouth Seminar we will discover that underlying a good deal of the discussion was the question: What kind of human beings do we want to foster or nurture by what we do in our English classrooms? The question was never directly approached. But it was there, often to the frustration of those who wanted neatly tied bundles labeled "English" to take home with them.

I am sure I don't need to stress just how important the question is, for how we answer it will determine how we will act, what we will do, and what will be the options for the students in our classes. The question is important for another reason; after we have answered it, we will have means to evaluate whether the methods we use are compatible with our ends or destructive to them.

To answer the question we must have a philosophy to work from. I am amazed in working with teachers how often no conscious philosophy guides their work. Like rudderless boats they move with the wind and waves of the latest "discoveries." Each new thing (i.e. film or collages or television) moves them with equal force, first this way, then that way. Without a well conceived, conscious philosophy to guide them they have no direction to the "new" and no way of shaping it to fit them and their beliefs. Without a well-conceived, conscious philosophy, without the deep soul searching, frustrating, erring, thinking, listening, discussing, severing, re-building, re-formulating, and so forth, necessary if any of us is to construct for himself some kind of framework for his decisions and conduct, they run nervously and humbly after every educational messiah who promises that the heavenly city can be realized simply by adherence to his doctrines.

What is equally amazing is the number of people who talk a philosophy, but do not follow it in action. A philosophy is not something simply to be exchanged or argued over at faculty meetings or cocktail parties, but is instead a framework or blue print for action. As Dewey said in Democracy and Education:

> Unless a philosophy is to remain symbolic- or verbal- or a sentimental indulgence for a few, or else mere arbitrary dogma, its auditing of past experience and its program of values must take effect in action. (p. 383)

I am not going to try here to lay out in detail my philosophy, but I do want to point to some of the values that form part of the philosophy that guides my work in the classroom. The statements are made in answer to the original question: What kind of human beings do we want to foster or nurture by what we do in our English classes?

I want human beings who can act and think independently. In addition, I want them to be self-motivated and self-directed. Also I want them to like themselves--not to be ashamed of who and what they are. And I want them to have faith in themselves--in their own ideas, in their own feelings, in their own experiences, in their own judgments. Furthermore, I want them to be responsible because of what they feel from within rather than because of pressures from without. To end the list, yet equally as important, I want them to find a sense of joy in what they do.

My list is by no means exhaustive, and it is not meant to be. The goals I have stated should indicate what some of my values are. Little would be gained by going over these objectives and changing them to statements of principles, concepts, and beliefs that would simply restate in another way the philosophy that motivates what I do in the classroom. The purpose of stating my position in terms of goals is to focus on the connection between goals and methods.

But before looking at this connection, I want to point to one problem that faces the English methods course teacher and no other English teacher in the college or university. By looking closely at the English methods course, we see it fulfilling a dual role in the educational system. First it is a trade course or vocational course designed to give future teachers some of the skills necessary to function in an English classroom. Second it is a liberal education course designed to provide to students the opportunity for experiences that will make further experiences possible-- that's what Dewey was talking about. The problem the English methods course teacher must resolve for himself is how to square the liberalizing function of his course with the requirements of the elements of the course that are purely technological-- knowledge that must be applied to practical ends.

The dilemma is not easily resolved, but neither is it unsolvable. If we rely upon our general goals about what we want our educational system to promote, we can then see that no matter what we do these are out primary objectives. All other objectives must as a consequence be realized only within the context of these. To do otherwise would be to show by our actions that other principles really guide our thinking.

The practical framework of the methods course must always be under the control of our larger liberalizing framework, because it is just such a model that we want our students to keep in mind while in the methods course itself, when they leave it to practice teach, or finally when they are on their own as teachers. To lose sight of this because we become worried about covering everything or because we fear students will suffer because of insufficient exposure is to completely distort our philosophy. Also, such distortion presents to studets a model that they recognize as the real us They know that what we say education is about is so much verbal trapping and that what we really believe is what we display by our actions.

It is not difficult to accept the idea that our actions are no better evidence of our beliefs than are our words. As English methods teachers we must be aware that our greatest influence will come, admittedly often subtly, through the way we conduct and organize our classes and through the way we deal with our students. Our classes must be models for the kind of classes that we would want our students to conduct. Our behavior must be behaviour we would want them to imitate. Our methods must be methods we would want them to use. In other words, what we do with them is as important as, if not more important than, what we show them and say to them.

If we accept Dewey's idea that "education . . . is a process of living and not a preparation for future living," then we have to be sure that the experiences had in our methods courses are experiences worth having in themselves, which yet open up the possibility, as Dewey says in Experience and Education , "for later experiences of a deeper and more expansive quality." If we also accept Dewey's emphasis on the need to plan our educational experiences so that they grow out of experiences students have had already or that meet some need or connect to some interest students have had, then we must provide for activities that will give us an opportunity to find out more about our students.

The concerns that grow out of Dewey and the Dartmouth Seminar need to guide our work in setting up and running the English methods course just as much as they need to be considered in any other course. In fact, because the methods course should be the model course for future English teachers, it is more impoftant that it reflect these basic concerns.

In the methods courses that I teach I have come to accept the fact that I cannot predict how things will go. I have also come to accept the fact that all the planning I do before the class ever meets will probably be ignored after we are underway, but I do insist on planning and making a syllabus. When the course reaches a

close, I will at least have a document to support my statement that it is difficult to predict how things will go. That is some comfort.

In the first few meetings of the course I ask students to talk about what English was like for them in high school and how they feel about the experiences they had. The responses have overwhelmingly been negative. High school English for them was something to be tolerated. It was incapable of killing their love of reading, but for most it did snuff out their desire to write. Now and then someone will mention a truly humane and accepting teacher they had. The experiences with this teacher stand in sharp contrast with the majority of experiences related.

After students have had ample time to tell of their experiences, I then ask them if they want the students they teach to have the same kinds of experiences. What alternatives can they offer? Ideas begin pouring out. Some are roughly formed; some are only one step beyond what they went through; some are marvelously original; some are truly inspired. But all of these suggestions have one thing in common: they are from the personal interiors of the students. All of these suggestions have come out of their background of experiences; I have suggested nothing so far.

Next I ask students a question similar to the one that bothered the Dartmouth participants: What kind of human beings would you like the children you teach to become? Soon I follow with another question: What must a teacher do to contribute to the possibility that this kind of person will develop? Often I have students deal with these questions in small groups and then cover them again with the whole class. The advantage, of course, of the small group discussion is that more people get to talk in a shorter period of time, but a disadvantage, for me at least, is that I do not get to observe the steps by which certain positions were arrived at.

So far two or more days (over four hours) of class time have gone by. The content of the course has been student experiences and values. The advantage of starting in this way is that students are told by actions, not by words, that their experiences are of value and are worth exploring, because their experiences can supply them with data useful in making educational decisions. They are also told that there is probably no better place to begin work in English than with the experiences of students. In addition they are being shown that they need to make educational decisions within a philosophical framework that grows out of their experiences, their value systems and their hopes. Through their behavior and the behavior of the class they are gaining experiences that can serve them in their own teaching.

. At some time along about the third or fourth meeting I bring in some general controversial statement about teaching and learning. I have found Carl Rogers' "Personal Thoughts on Teaching and Learning" in his collection On Becoming a Person one of the most valuable statements of this kind available. A few quotations from it will give you an idea of the problems he poses for us as a class:

> It seems to me that anything that can be taught to another is relatively inconsequential, and has little or no significant influence on behavior. . . .
>
> I have come to feel that the only learning which significantly influences behavior is self-discovered, self-appropriated learning.
>
> Such self-discovered learning, truth that has been personally appropriated and assimilated in experience, cannot be directly communicated to another. As soon as an individual tries to communicate such experience directly, often with a quite natural enthusiasm, it becomes teaching, and its results are inconsequential. . . .

As a class we never finish with Rogers. He comes back in almost every discussion. In the hands of students he has constantly forced me and them back to first principles. He makes us discuss, and often he has kept us discussing long after the class has officially ended and long after the quarter has been over. It is through those discussions which do point to our searching that many of us in those classes end up with some "self-discovered, self-appropriated learning."

I'm not going to go through a step by step recount of the course, because that would take much too long. Instead, I will point out some of the features that I always try to include in it.

One feature that I feel is extremely important is the quarter-long project. For this I ask students to work in groups to produce some kind of presentation that will involve the rest of the class visually. These projects come during the last days of the course and replace everything else on the agenda. From this assignment I have received a ten minute film, slide and tape commentary on the November Moratorium, an hour-long class experimentation with role playing, an hour-long simulated ideal high school classroom day in which students spent over five hours actually setting up my classroom the way they wanted it, a half hour slide and tape presentation on some strengths and weaknesses of sensitivity training, a twenty-five minute multi-media presentation, including delicious oranges, on the fact that beauty is all around us, a ten minute slide presentation coordinated with the recording of Martin Luther King's sermon-speech "I Have a Dream."

Many more presentations came out of this work, but that is not the real point. What happens to students when they begin working on this project is the point. When they start they usually have no idea what they want to do. They spend the first few sessions simply trying to decide on a topic. One group that finally did the moratorium presentation went through at least a dozen possibilities from Montessori to almost deciding to show the problems groups face when trying to decide on a project. During this time students discover a lot about each other. They do a lot of talking and planning and deciding and discarding and so on. They also do some reading (not assigned) and most begin learning how to take movies or show movies or run slide projectors or tape recorders or overheads and so on. They learn to use qquipment in very real situations. And they learn to get along with each other.

After all the presentations have been made, we spend some time talking over what they went through in their groups. They realize very quickly that they learned a great deal that they were not aware of. This becomes on of the best arguments for project and group work within their own classes. It gives them another experimental basis from which to draw for making educational decisions.

Sometimes in the methods course I also ask students to write a unit. I given them model units that came out of the Project English Curriculum Centers. These serve as examples of what has been done, but more importantly they give us examples to use for determining basic assumptions. We follow by evaluating unit goals, methods, and materials. Interestingly, many students take the option of offering alternative approaches for planning and working in the classroom. These students usually find a unit approach too structured, restrictive, and repressive. Their alternative approaches usually deal with ways of truly idividualizing classroom activities.

Students engage in other standard activities in the course. They do classroom observations and personal evaluations. They see films and talk about their use with literature, as ways to composing, as ways to language growth and as ways to visual literacy. They read a great deal -- John Dixon, children's writing, Malcolm X, literature collections, the English Journal, pamphlets on teaching English, John Dewey, hot items from current books and magazines, each other's work, and so on. They compose also -- why they like a particular poem, how they felt and what they went through the last time they wrote a paper for an English class, what a series of nonsense wounds made them think of, a collage, and so on. But what is surprizing is that some writing often comes that was not asked for -- a poem here and a journal there.

They also hear records and tapes, see pictures, collect junk, sit and observe, improvise, talk about talking, listening, reading, composing, thinking, observing, living, and so on. It all happens at sometime in the course, but never quite when I had thought it would and almost always better than I had ever thought it would. I avoid showing them how to teach traditionally: they have had enough models in high school and college for that kind of thing. I need not add another.

The goal throughout the course is to provide a model that will answer the question underlying the work at the Dartmouth Seminar, not in words but in actions. The goal also is to make sure that John Dewey's warning about the growth value of the kinds of experiences is fully realized throughout the course. To ignore either concern is to be sure to create a model that must eventually be destructive to our primary goal which is to foster human beings who are independent, who are self-motivated and self-directed, who like themselves, who generate their own need to be responsible and who retain a sense of joy. These goals cannot be ignored simply because part of our course concern is vocational. We can accomplish the vocational within the liberal framwork. I think the framework has room for such. Dartmouth and Dewey may have appeared to present dilemmas for the English methods teacher, but in reality they offer us directions for the larger framework we need. If you think so too, you will be adding your voice to John Dixon's when he speaks for others at the Dartmouth Seminar by saying:

> In an English classroom as we envisage it, pupils and teacher combine to keep alert to all that is challenging, new, uncertain, and even painful in experience. Refusing to accept the comfortable stereotypes, stock responses and perfunctory arguments that deaden our sensitivity to people and situations, they work together to keep language alive and in so doing to enrich and diversify personal growth.

CREATIVE THINKING THROUGH CLASS EXPERIENCES

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In this paper we have attempted to expand a set of twenty tentative principles to guide teachers in developing creative thinking through school experiences. The principles were originally formulated by Sister Junette Morgan, Fort Wright College, Spokane, Washington.

The principles outlined include the following:

1. Value creative thinking.
2. Make children more sensitive to envirnmental stimuli.
3. Encourage manipulation of objects and ideas.
4. Teach how to test systematically each idea.
5. Develop tolerance of new ideas.
6. Beware of forcing a set pattern.
7. Develop a creative classroom atmosphere.
8. Teach the child to value his creative thinking.
9. Teach skills for avoiding peer sanctions.
10. Give information about the creative process.
11. Dispel the sense of awe of masterpieces.
12. Encourage and evaluate self-initiated learning.
13. Create "thorns in the flesh."
14. Create necessities for creative thinking.
15. Provide for active and quiet periods.
16. Make available resources for working out ideas.
17. Encourage the habits of working out the full implication of ideas.
18. Develop constructive criticism -- not just criticism.
19. Encourage acquisition of knowledge in a variety of fields.
20. Develop adventurous spirited teachers.

Jean Engerman
Bernard Engbers
Rita Nowak
Glenn Ottoson
Laurene Swanson
Joy Ward
Belle Willens

Joy A. Ward

Value Creative Thinking

Creative thinking is a part of every child before he walks into a classroom. It is evident in the sounds he makes as he plays, the movements he effects when music is heard, the talk he engages in with his friends and family, and the things he sees, both real and imaginary.

When this creative thinking is allowed to develop, communication results. This communication can only happen when the receiver (child) gets the sender's (teacher) message. If the message doesn't get through it's the sender's fault. In order for this communication to be effective, the sender (teacher) must know what the receiver (child) is like. He can learn this through the medium of talk. At its simplest, talk arises in doing things together, in making a display, a tape or a film, for example, or perhaps in looking at something together.

Teachers of English have many different roles they may play in such talk. They must learn not to disturb the tentative, informal exploration that good talk becomes. The English teacher must be tactful and aware of the role he can best fill. Generally the focus of his attention is on the experience and how to elicit a fuller understanding of it. The English teacher must help the child control and shape the facts of this experience through language. He must help him learn through interaction.

From talk or conversation we move into creative activities. "Works of literature enter this talk as voices contributing to the conversation, and the talk in its turn provides a context for literature which helps the children to take in what the voices have to say." (Barnes). Example: Bring poetry that children can feel. "Bring books to kids that contain a beautiful and terrifying honesty. Give kids a telescope--something that will allow them to see things that they have never seen before." (Summerfield). Let the children illustrate the stories.

Drama itself arises inevitably from talk. Our everyday experience tells us that talk, gesture, and movement work together. In this sense "all effective teaching in the classroom situation is dramatic by its very nature. The relationship within the classroom is a dynamic one; there is a constant interplay between teacher and class, and between members of the class itself."

"By assuming a role-taking on a stance, setting up a model--a

child is trying out a version of himself and his possibilities without committing himself permanently, and as in story-telling or poem-making is both choosing and laying a basis for future choices of personality and values" (Barnes). We must let the children improvise stories and poems and later create their own.

Through what the teacher says, how she says it, facial expression, posture, and perhaps touch, the teacher may communicate to the children that she expects them to respond creatively to a task. Valuing this creativity will help the child to engage in self-exploration.

Try to Make Children More Sensitive to Environmental Stimuli.

Children possess inherently the drive of self-preservation. The English teacher should recognize the presence of this and make it a foundation of an "organic" method of teaching, allowing this interest expression and creating constructive patterns. The teacher must call on the child's own resources- she must have the patience and wisdom to listen, to watch and wait. She must merely set the creative pattern into which this force and others will naturally flow.

Children have two visions, the inner and the outer. Of the two the inner vision is brighter. With the very young we begin with pictures of the child's innter vision--vision of his own inter-personal world. Let the child choose his own pictures and captions. True, the picture of the outer, adult-chosen pictures can be meaningful and delightful to children; but it is the captions of the mind pictures that have the power and the light. The illustrations perceived by the inner eye are organic. Let children bring pictures of family, friends and pictures of the imagination.

These illustrations of the environment can become topics for conversation-talk. They broaden from first words in younger children ta stories and exploration in older children. The topics may include:

1. Types of homes in my neighborhood
2. My family
3. My friends
4. Sounds of the neighborhood
5. Churches in our area
6. Parks in our area
7. Businesses in our area
8. Dialects in our area

With even older children this expands into taped talks--talking to solve problems, talking to learn. It involves talking about schoc and matters related to the problems of the family. The language remains "expressive" throughout, in the sense that it is relaxed, self-presenting, self-revealing, addressed to a few intimate compan-ions; in the sense that it moves easily from general comment to narr-ation of particular experiences and back again.

In their comments and their narration, the speakers offer their own evaluations of the behaviour they talk about: on the whole their individual evaluations agree with each other. Through this type of talk students become skilled in the art of expressive speech. They struggle to organize their thoughts and feelings, to come up with words that would shape an understanding in an unthreatening environ-ment. Tentative and inexplicit talk in small groups is the bridge

from partial understanding to confident meaningful statement. Present talking is future thinking.

Talking leads to doing. This may take the form of writing about observations, ideas, and conclusions. It can be factual and imaginative; personal and impersonal. In order for a pupil to choose the appropriate kind of writing the teacher must provide writing time without a set assignment. Writing can be displayed, put into a magazine, duplicated for the rest of the class or dramatized.

Further activity involves reading. Selections should be related to the child's life and others that have lived similar lives. Provision should be made for reading at all levels. The teacher should find some time for reading aloud.

If the pupils in the setting are from various backgrounds, they stand to gain from each other. Thus in response to literature, in drama, and in discussion, and writing from personal experience, pupils of very diverse IQ score and social status can find they have something to learn from each other.

The pupils' own language must be developed by the teacher. She can accomplish this through talking <u>with</u> them not <u>at</u> them about themselves.

Joan Engerman

Encourage Manipulation of Objects and Ideas.

Creative thinking, creative writing, creative living - a creative being..... How can we develop this creativity? One aspect might well be the encouragement to utilize, through all the senses, ideas and objects.

This involves imagination and the sharing of imagination.

Who would deny the excitement imagination arouses - its fantasy and its delight, its horror and its fear at times. And why can't imagination be stirred by both ordinary and unusual ideas and objects?

Lawana Trout suggests the "sound" a lemon would make. Or what do gnashing teeth "taste" like? How does a lion "feel" when it is roaring? Is he roaring in anger or in pleasure? Why does music make you "feel"? And what does it make you feel? Use any type of record player you can lay hands on and let the children bring in records they like. What can a bus transfer suggest? Where did the transfer start its trip and how does it end? What story can a battered tennis shoe tell? Just imagine all the flow of words this can bring about! (Increasing vocabulary, you traditionalists!)

Play the image game as Brent Jones does with perhaps a mirror, or a piece of steel. Musical instruments can indicate happiness or threat. How? Let the students find this out by using them!

Pictures can be a source of imagination stimuli. How do the craters on the moon stir imagination? If I had been the first to walk on the moon, what would I have said? Was the space suit heavy to walk in? How would you have walked? Let the children get up out of their desks and take a walk.

The news media, TV, radio, magazines and newspapers all should be available. Look at all the avenues of communication that can bring out ideas to our children!

Girls might be interested in jewelry that might possibly be designed from the rock samples brought back from the moon, or even more closely related, the kinds of clothing that could be worn on the moon.

These might be some questions a teacher could use, but try and turn the reins over to the children. Let their imaginations run, let them carry the ball.

We might also have a "Treasure Box" in the room, having the

students contribute to it with various things they want to share or confound the class with. (Having the students bring things in at the beginning of class would alleviate any disturbance to other rooms by having to go out during class time.) But instead of a "Show and Tell", set the atmosphere for "Show and Explore."

We can wake up our rooms with ideas and objects and we can wake up our students to an enlivened and enriched environment.

Develop Tolerance of New Ideas.

Since creativity is a natural function in children, it must be allowed to develop naturally wherever possible. Over-zealous managing can infringe too much on the natural process and falsify it. It is not enough for teachers to be intellectually convinced merely- they need experience of creative work itself. "Getting the feel of it" should be part of the experience of teachers. Composing, improvising, painting, and drama should be a part of every teacher's training.

Timetables should be made as flexible as possible in the classroom, so that those who wish to do creative work can have ample undirected free time to do whatever they decide to do.

Develop a concern for the inner needs of children and relate these to their culture and personal development.

Pupils must be able to "trust" the teacher. Trust implies that the child can give inward revelations without these being abused- that is, he will not be laughed at or greeted with anger or used for the teacher's own emotional needs, though this is a risk we take in promoting creativity.

Beware of Forcing a Set Pattern.

Establish an impersonal context in which to explore aspects of experience which perplex children and disturb them.

To link creativity and literature requires good training and resourcefulness.

Successful pieces should be given an audience:

1. Duplicating oopies
2. Reading aloud to the class
3. Dramatizing the script
4. Recording and playing back the scripts
5. Publishing a class or school magazine
6. Pinning on the wall
7. Performing live before others- classes or schools.

If a teacher is prescriptive- knowing what he wants, knowing all the answers beforehand- he will be less effective than if he is prepared to allow the pupil's awareness of criteria to grow for itself in the business of making, modifying and so on.

Teach the Child to Value His Creative Thinking.

Discussion should thrive on uncertainty, on exploration, on a collaborative groping, and should be left unresolved. The teacher's job is to reduce the possibility of the stock response, to inhibit the formulation of snappy ones for all generalizations.

The greater part of oral work must take the form of an exchange, either in discussion or conversation, or in more carefully pre-conceived ways. There are numerous ways of ensuring that one's pupils have something to talk about.

1. The direct question - Which sock did you put on first this morning? What were you doing the last five minutes before school?

2. The use of pictures. Start with the finding level. What is happening? Who do you think it is? Why are they standing up? Such questions lead imperceptibly into problems of interpretation and evaluation into discussions of mood and feeling.

3. Project work. Where two or three pupils are working together on a project, they will necessarily be involved in all sorts of discussion, exchanging ideas, clarifying, modifying, extending, persuading, and so forth.

Laurene Swanson

Develop a Creative Classroom Atmosphere.

A creative classroom atmosphere depends a great deal on the kinds of things that go on in that classroom. This means that the teacher must provide things in the classroom and out on field trips that will stimulate children to express themselves. Pictures, films, poems, stories, music, discussions, books (both for the teacher to read aloud and for students to pick up), records, field trips, and so on are things a teacher might provide to encourage thinking. CREATIVITY COMES FROM PILED UP EXPERIENCE.

A second way to encourage creativity is to give children tools to work with. Use new words in your lessons. Tell what they mean, and show how they can be used in stories, poems, etc.

Thirdly, forget the red pencil. Teachers have judged creative writing as if it were an exact science instead of an art. Penmanship, punctuation, sentences and spelling were regarded as important, instead of uniqueness, power to communicate and the general effect a piece had on the beholder. When children have been filled with ideas and are ready to write, tell them to write fast. Don't worry about spelling or punctuation. Those can be fixed up later. Get the ideas down before they get away.

Encourage sharing ideas. After a creative experience, show what has been done. In this way the uncreative will learn from the creative and the slow starters may want to start.

Watch for kids who are slow to start. If they have no ideas, give them brief plots. Suggest an art project and then encourage them to write about what they're doing or to make up stories to go with their work. Keep assignments short. Use ridiculous situations to start communication. "When I walked into the room this morning, I saw my teacher walking on the ceiling."

Maureen Applegate in the book Freeing Children to Write has suggested seven things she wants primary school children to feel when they write. These also apply to almost any level and any type of creative expression. Children should feel free

1. to let their imagination swing out without fear of censure.
2. to use any word whether they can spell it or not.
3. free to think of fresh new ways of saying things.
4. to write in either prose or poetry as they wish.
5. to choose their own subject if the one provided does not appeal to them.
6. to be free of the stress of time. No stop signal comes until their thoughts are finished.
7. to be free of the fear of having to recopy what they have written.

Rita Novak

Give Information About the Creative Process

The following information is taken from the work of Harold Rugg. It was found in an article in Humanitas- A Journal of the Institute of Man.

Stages of the creative process -

1) "a preparatory conscious period of baffled struggle."
This is a period in which the individual is immersed in his medium whether it is colors, sounds, ideas or technical problems. ...feels the pull of polar opposites.

2) "an interlude in which the worker gives up...leaving... [the problem] for the unconscious to work upon."

3) "a sudden and unexpected flash of insight"
Warring polarities overcome...usually occurs when both body and mind seem to be in a state of either deep relaxation or rhythmical activity or both.

4) "a period of verification, critical testing and reconstruction"
The excitement and wonder associated with inspiration need to be translated into terms that can preserve and elaborate the moment of discovery. He must apply the devotion and discipline of his field in order to preserve and give this moment to others.

Creative individuals seem to be people who are able to draw upon experiences that most of us keep hidden even from ourselves. They are able to free themselves from conventional patterns of response to the world.

Dispel the Sense of Awe of Masterpieces.

The problem implied in this statement seems to lie in the mind of the teacher rather than the child. In other words, the teacher has to believe in the worth of each person and the need of that person to express himself. If this trust is part of the teacher's personality, the tast of appreciating the child's writing moves to next step- picking out the good points in the writing. David Holbrook in his book Children's Writing, mentions the following point as a base for interpreting a child's work:

> "How much real work is being done on problems of life:
> and the clue to this will be in the freshness, the energy,
> the rhythm and feel of the language."

Once able to pick out examples of the above statement, the teacher will transmit her feelings about the work to the child. This may take the form of reading a sentence out loud to the class, of using the child's expression at an appropriate moment during the day, of printing the work in an attractive way, of including it in a collection of poems, etc. The teacher this redeems the work- makes it the beautiful comment on life that it is.

As the child explores the mysteries, wonders, and terrors of the inner world, he grows more sensitive to the world about him, more alert and perceptive, better able to exercise powers of choice. Something constructive goes on -- we have a creative effort toward peace; that inner peace that the world needs. Obviously, then, the child will sense the truth and beauty of his writing.

Encourage and Evaluate Self-Initiated Learning.

Encourage:

1. Provide starting experiences
   a) classroom arrangement. (Dewey was once looking for desks for the type of classroom he believed in and couldn't find them. A perceptive salesman said, "You want something at which the children may work. These [desks] are all for listening.")
   b) "loosening up" exercises - free association, using music passages of prose or poetry, paintings, or other modes of activity. (From Uses of English by Muller-"Summerfield illustrated by an elaborate state he once set up to stimulate a class of ten-year-olds. He began with a study of medieval Peking, recreating its life with the help of Chinese poems, paintings, screens, and the like. Among other things the children made dragon kites before they settled down to writing poems.")
2. Keep them feeling free
   a) open questions- the type described in Language, the Learner, and the School. A number of different answers are acceptable for this type of question.
   b) writing time without set assignments.
   c) give pupils freedom to initiate own lines of inquiry.
   d) teacher's language retains warmth and improvisatory quality of lively everyday speech.
   e) the teacher has to be free herself- knowing the capacities and fulfillments in truth and beauty and behavior open to the children.

Evaluate:

In general, emphasize what is being communicated and understood by the child and not merely the mechanical correctness. See whether the work is developing perception and the capacity to organise experience from inward sources, symbolically.

Create "thorns in the flesh".

The phrase is of biblical origin and indicated a situation of unrest. If we are able to create situations of unrest for our students we may be able to encourage creativity.

Glen Ottoson

Create Necessities for Creative Thinking

By this is meant the setting forth of situations, or the seizure of situations, in which progess is dependent upon a new direction, a novel approach, or an original solution.

For example, see what children can do with some old ideas, in terms of giving them a new twist, or imagining situations where they do not apply.

Or let children find as many ways as they can to use some device or object, such as the tape recorder, old markable movie film, the chalkboard, a common brick, a ladder, etc.

Or ask children for alternative ways to describe things, as when a young child says, "The wind is as strong as a big giant's push," the teacher might use this as an occasion to say, "Who can tell us in a different way how strong the wind was?" Or a teacher of older students might ask, "Is there another way of viewing this problem?"

Another way to create the necessity for creative thinking is to change the scale of things, and ask students to project common experiences on a new scale. For example, suggesting superpowerful equipment to build bridges or reads, or the extending of tall tales into episodes not found in the original version, or designing micro-worlds.

A suggestion in children's literature is to read and get reaction to stories involving cinflict, and then have the students offer ideas on kinds of conflicts which might make interesting stories. They might like to see how their ideas work out in a story of their own involving a type of conflics familiar or meaningful to them.

Provide for Active and Quiet Periods.

The essential idea is to "mix it up," to introduce change of pace, to allow time and setting for comfortable transition from one type of activity to another.

Occasionally, after a particularly strenuous recess, it is wise to wait a short time before beginning formal classroom activity. Children need time merely to "shift gears", to get settled, and to have some quiet time of their own.

An active period of informal construction activities, or making scenes for a play, or improvising simple experiences either alone or in a group, etc., is desirable and necessary. Children need the opportunity to interact in ways requiring control of communication skills.

There are other skills and abilities of a more individual nature, such as reading a favorite book, or writing a personal letter, or preparing a special report. Quiet periods are needed for these.

Make Available Resources for Working out Ideas.

The key to this one is the nature of the idea a student may have. Qualification of the practicality or workability of the idea may need to be elicited, but caution is needed before negative or restrictive or controlling words are used by the teacher. Proper encouragement and help from the teacher may keep alive a truly worthwhile idea, even though serious obstacles lie in the path. Sometimes teachers deflate ideas because to pursue them might involve personal inconvenience.

Students should be challenged to find a way, a medium, a process for expressing their feelings about public events or even an incident. Their undertaking may require photography, and it may be that the teacher will have to help secure the resources to enable the student to make a photographic interpretation. Or if the student plans to interview someone, or visit some office, the teacher should help bring the student and the interviewee together, or let the student conduct as much of the arranging as he can, etc.

If the particular endeavor involves the whole class, then the teacher has special responsibility to see that resources and materials are present in adequate supply, and in a sufficiently prepared stage of readiness. Shoddy preparation can be devastating.

Encourage the Habits of Working Out the Full Implication of Ideas.

Often students fall short of their potentialities because they don't follow through on their ideas. One of the greatest services you can do for your students is to encourage them to follow through when they have promising ideas. Here, I think, the key word is "climate". If a student is able to work out the full implications of his ideas, then the teacher has created a climate of opinion where transmission of valued experiences can occur and the student's thoughts, ideas, and opinions can be shared freely and openly. The teacher excites interest, supports, encourages, modifies, and guides. She and the students set compatible standards. The teacher also suggests new lines of research and promotes a sense of "further possibilities".

Develop Constructive Criticism- Not Just Criticism.

Geoffrey Summerfield, in his book, Topics in English, tells us that the really concerned teacher approaches any assessment with seriousness, with sympathy and with encouragement, knowing the student ever to be an "immature but aspiring artist." One could hardly agree less that a teacher's respect for his students is the greatest motivating factor in fostering crative growth in the classroom. Do permit students to think and to express themselves without the fear of being threatened by grades or tyrannized by corrections.

Approval methods will no doubt vary according to the student's abilities, your relationship to the student, and his emotional involvement in writing. Some ways of encouraging students are "a detailed commentary, a conference, an oral reading before others, and publishing a class magazine or newspaper."

Arrangements might also be made for the students to read their writings to the children in some of the lower grades, at meetings, in the school library or at the community library. Stories and poems may also be collected in a binder and made available for leisure time reading by the entire class or by other classes in the school.

Encourage Acquisition of Knowledge in a Variety of Fields.

Pre-school children gain much of their information from teachers, parents and other children. By the time they have reached the middle or upper grades, children are not so convinced of their teacher's or parent's omniscience, and because of this naturally turn ot authorities on certain subjects.

Understandings, knowledge and perceptions are the raw materials out of which ideas, hunches and theories are made. A student's writing tends to become richer if we provide a variety of materials, resources, a stimulating environment and plenty of encouragement.

Develop Adventurous, Spirited Teachers.

The ideal here is a full person: one who is aware, with mind and spirit, of what it means to be alive and who can communicate it to her students.

The process of discovering beauty and wonder is quicker for some people than it is for others. And, sadly, for some it never happens. But for those to whom it occurs, any awakening of the spirit is something to shout about.

Lucille Garnett

Experimenting with Funtime.

One of the most difficult tasks for a teacher is the creating within the classroom the kind of atmosphere in which boys and girls feel free to express spontaneous expressions of their lives, ideas and books. Many children are inhibited from freedom of expression in their homes and in the classroom. They are taught early an accepted pattern of conduct, and in return will give a set type of behavior, frequently closing parents and teachers out of their real world. Gradual realization of these facts resulted in the creation of a period called "Funtime" in my classroom.

During my first three years of teaching, the teaching of English meant teaching grammar, letter writing, correct paper format, and a composition of four to five lines twice each month. We had drill and more drill. My pupils would have high test scores teach year and I rationalized that I had done an excellent job of teaching English. I soon realized that the high test scores did not satisfy all the goals I expected from the English lessons. I received neat papers with proper margins at both sides. I received compositions with four or five sentences, but they conveyed little to me about the writer. There was little transfer of their learning activities in English to their oral language. The children would laugh if I write on the board, "We is going to the show." When talking, the children needed more opportunities for oral expression.

Friday afternoons developed into a chatting period. Gum, candy, or cookie treats were passed to the pupils in an effort to change the classroom atmosphere. They were encouraged to talk on any subject. Each child could feel free to start a discussion. This was a fruitful adventure. There was much gossip. Every fight and social problem was reported as the children had observed the situations. The children felt more free and relaxed each period. It was soon difficult to end the chatting periods.

Writing periods were evolved from the chatting periods. I decided to see if some children felt freer to write about their experiences. After several minutes of talk, I would seize upon some idea discussed, which was shared by several pupils and of general interest to all and ask them to write about the incident. The children wrote with zeal, frequently of happy events, but most time of death, fights, murders, and otherprobmes prevalent where hundreds of families live closely together. At this point, I realized the need to provide the children with a variety of experiences. I therefore reevaluated my thinking and ideas and decided that more teacher planning was needed as well as better goals.

The children needed a period to feel free to create. They also needed many beeutiful experiences to cnrich their daily lives. Exposure to every media which would give them reason to express themselves, and to serve as an emotional outlet for the many intolerable conditions they were experiencing was essential. I decided that the school was a teaching institution, and therefore should provide these needed experiences.

The chatting period was changed to a period called, "Funtime!" We talked about the name of the period and the class was advised that they would participate in many activities, and that we would decide together what these activities would be. Talking, chewing, and eating continued, but the periods gradually took on more structure. I expected definite assignments to develop from the activities of these periods. The chatting was observed and guided as carefully as possible. I put forth effort to learn about some of the problems, fears, and obstacles of my pupils. With ease of oral expression, I was hopeful that ease with written expression would follow.

Learning to know some of the deeper feelings and reflections of the pupils enabled me to offer more meaningful assignments, because I was able to begin with my student's experiences. Some of these experiences had deep emotional roots.

Freedom of expression wasn't the only goal. Provision for them to have more experiences was necessary. The children were taken to different areas of the city and state. They traveled to the zoo, museums, the circus, and other tours of interest. They were introduced to special T.V. shows, plays, movies, concerts, folk singers, and many other diverse educational opportunities. They were given many opportunities to grow from exposure. After each activity, they were expected to react in some manner. Lessons were guided to the degree that the children expressed some reaction. There were always follow-up discussions.

The classroom became a laboratory, and an effort was made to correlate the other subjects with the funtime period activities to further promote the relaxed feeling. Many units were introduced with short poems. The art work for the science lesson would be done during this period. History units were made more interesting by a well-selected literary passage. Choral reading of poems was a weekly experience.

With diversity of experiences, I hoped to encourage them in the use of sensory perception and language. These experiences were to give them skill in observing, visualizing, dramatizing, and recording.

Special classroom exercises were also planned. They were asked to listen to music passages, to look at special pictures, or to listen to a selected poem, and then asked to record what they thought about, what visual image they saw, or what they were unable to see or hear. They were frequently asked to use their imagination and tell a story after hearing the music of poem, or after seeing the picture. The Weekly Reader sent a large collection of copies of paintings. The Children studied these paintings and wrote brief stories about them. They read their stories to the class. The class was interested in seeing how their stories differed from the Weekly Reader information in regard to each painting. The class enjoyed many story telling and story reading periods.

Funtime has developed into a definite teaching technique. The children feel free to write, draw, observe and listen. They believe that this period is their own, and what develops from it is enjoyed, recognized and appreciated by the teacher and classmates.

An evaluation of the results of several years of experimenting with funtime periods has not resulted in all children writing creatively. But, all of the children have tried to write. I have observed a general increase in reading ability and, more important, enjoyment of reading. There was drastic improvement in oral expression with many students. There was some vocabulary enrichment. Many more ideas were written into their papers, and they began to enjoy writing composition. There was clearly an interaction between experiences and creativity. Each activity brough on new experiences, and each new experience resulted in more activity. These were all new and exciting learning experiences. As an example, from a fairytale reading period, the children decided to write the play to dramatize one of the fairytales. From this activity came creative writing, acting, and drawing experiences. Funtime also greatly improved the rapport in the classroom.

There was little transfer of learning as a result of the drill with grammar. Yet, reading back to the teacher and the class their papers caused the children to do much of their own correcting. They wanted their papers to be as perfect as possible. The students could feel the flow of their own personalities into their language and correctness had a new meaning for them. The more vital the experience recorded, the more urgent it was for the children to record carefully. Grading these papers was unnecessary. Putting such words as "trite", "dull", or "poor" could result in a loss of confidence. One good comment was placed upon each paper to give a feeling of pride. The class could make critical remarks, but each child had to also offer some form of praise. Teacher emphasis was not placed upon sentence structure, but upon sensory language, descriptions, sense of color,

depth, and ability to show action. There is very little skill shown in the fourth grade in showing these things in their papers, but a few children show skill in developing writing techniques. Class models of interesting papers were displayed to encourage the writers and to serve as models for other classmates.

Poetry was used in many ways. As a teacher, I attempted to select poems from some of the masters that would be considered permanent in theme but appealing and timely in idiom. Poetry was used to intensify the children's language, ideas, and experiences. I selected poems the children could learn to love and want to learn. Opportunities were provided for each child to recite favorite lines of poems working for intonation, emphasis, and sheer enjoyment.

There are many plans for this period and unanswered questions. The Northwestern English Center has given me many ideas and resulted in many more questions. If "great literature" improves creative expression, a more careful selection of literature will be offered to my classes. More realisim will be expressed in my next selection of poems. I also plan to use more contemprary poets. I would like to make ditto booklets for each child, and keep a booklet each year so that I can study the progress of these periods. Could this program be effective with slow groups? There will also be some planning sessions where I will try to use the Northwestern basic lessons. There is also the question as to whether I should explore the idea suggested this summer of having more oral expression and less written compositions. I continue to feel that more writing should be encouraged, especially for those children eager to write.

Planned exploration, thoughtful observation, and careful evaluation would lead me to suggest to teachers that some attempt should be made to provide a relaxed period in the classroom to make an atmosphere conducive to creative activity. It would seem that this should be the goal for the classroom in general to encourage learning.

A New Proposal for Language Arts

by Philip M. Nystrand

Educational research has been notorious for its poor methodology and the many findings that show "no significant difference." Truly scientific research in the classroom may be impossible because of problems in controlling variables. The new ideas on language arts that I am about to discuss are also without much scientific basis. Instead, they rest on two statements.

1. Former methods have not worked. Students come to college unable to spell, to read or to write.

2. It seems that if our goals are to help learners think, speak, listen, read and write, the most reasonable way to do this is by having them do exactly those things. It remains for anyone to suggest other methods he must prove these outside methods work. He bears the burden of proof.

The main problem with traditional methods is not in what was taught, but rather in what was ignored. Teachers' main job has been to teach certain "skills" and to transmit the culture. These may still be important ideas, but they are not the teachers' main concern. Our task is to foster communication.

English should be built on language in operation from day to day. Children come to kindergarten with a vast knowledge of the language, its structure and vocabulary. They have had no formal training, yet they make only a few minor errors in grammar and phonemes. They have gained this knowledge under the presssures of the necessities and pleasures of everyday living. If the school is to continue this process it must stir the same kind of pressure and cause the same excitement.

Communication comes about in many ways, but the earliest, the most frequently used, the most important and the easiest way to communicate is by talking. Conversation allows us to share experiences. It helps experiences to become more real to us. It aids us to think clearly and even to reach new thoughts. Have you not yet found yourself talking to a friend and saying things you never knew you knew or underatanding something that formerly was confusing?

The teacher's job becomes one of discovering the child's interests, what he is wanting to communicate-- by talking, singing, drawing, and writing. The child in turn listens to others, reads their work and reads on his own to learn more. The teacher must alwo build up an atmosphere in the classroom that is relaxed and unthreatening so the child feels secure to express his thoughts, ideas, and feelings. Teachers and students work together to keep language alive, and in so

doing, to enrich and diversify personal growth. Language is learned by using language, not by closing the mouth and brain to do drills. The children actually teach each other through talking together and reading each other's work.

Reading teaching consists mainly of teaching word recognition skills. This would also include spelling and auditory discrimination. Comprehension comes when a child reads things that interest him and when he has more experiences to relate to what he reads. This motivation and experience can be built up by such class activities as being read to, singing, discussing with peers, writing of all kinds, word games, dramatics, films, tape recordings, records, role playing (for emotional experience), field trips and any other methods that include widespread involvement in language. Reading comprehension will always depend in some ratio to what an individual has done, heard, seen and felt in his personal life.

The classroom is a place for new roles, new experiences, new situations to be used to come to terms with oneself. In the course of doing so, language is incidentally learned.

Suggested Objectives For a Growth Conception of Language Arts

by Philip M. Nystrand

The basic premise of a personal growth program is that individual student interests should lead to language activities which should be accompanied by development in language skills. While the primary emphasis in this program is on interests and activites, skills are encouraged wherever possible. Schematically, we might say:

Personal Interest Language Activity Language Skill

An example of this process might be the following: Regina and Steve are concerned about pollution as a major problem in the U.S. They want to talk about this problem. The teacher suggests that they also write a letter to President Nixon, which they enjoy doing. Because they want to know about spelling and manuscript form to make this letter as perfect as they can, the teacher helps. They end up learning about pollution and writing. They also have become aware of the audience for which they are writing. And finally they end up proud of their work (it is typed by Regina who is just learning to type), proud because they have very skillfully and neatly completed their project. Thus interest has been translated into language activity which has involved a learned skill. They have grown personally.

In order to translate interest into language activities, students should first be able and willing to express their interest. They may do this in their selection of books and magazines, through their journals, in class discussion, and in many other ways.

Objective 1. To use language (oral and written) to express personal interests and goals.

The successful translation of interests into activities will demand essentially two kinds of work, individual and group. Therefore, two objectives should involve these two kinds of work.

Objective 2. To demonstrate an ability and willingness to use language privately (writing and reading) and pleasurably for a concentrated period of time to pursue expressed interests and felt needs.

Objective 3. To demonstrate an ability and willingness to share experience through language activity (talk, writing, and drama); to use language to pursue interests common to the group; to show co-operation through language.

Because students come from so many different backgrounds, and because students speak different dialects, it is important to cultivate a tolerance towards dialectal differences.

Objective 4. To demonstrate an attitude of tolerance towards language and dialectal differences in speech by refraining from criticism of the way others speak.

Because sharing experience through language is an important objective, learning to ask good questions must be an important objective as well. A good question is one that receives an answer which is meaningful to the inquirer.

Objective 5. To ask questions which receive answers which are meaningful to the inquirer.

Expression of interests and the determination of pursuant activities involves choices on the parts of students. Consequently, an important objective is using language to make choices.

Objective 6. To use language (talk and writing) to make choices.

Students should show a measure of self-direction and should not be <u>confused</u> by choice. (Such confusion, or the lack of it, is, to a certain extent, a product of conditioning.) They should choose honestly and should express choices according to <u>their</u> interests rather than their teachers'.

Objective 7. To use language to express honest opinions and feelings. To experiment freely with written and spoken language without fear of being "wrong" or "silly."

Student should emulate Mark Twain and "tell the truth mainly." They should be encouraged to be realistic and tell it the way it is, not the way it's supposed to be.

Besides making it real, however, students should be well-versed in "making it strange," in approaching experiences metaphorically.

Objective 8. To use language to approach experiences metaphorically.

Imagination should have free rein.

By the end of the year, students should become well-aware of the repertoire of language activities in 1 English 1 (talk, writing, and

and reading), and they should slide easily among these forms in pursuing and sharing their interests and experiences.

Objective 9. To move naturally and easily from interest to the language activities of talk, drama, reading and writing. (Ideally, students should say something like,"Hey! Let's write a play about that!).

Whichever of the four activities students are involved in, teachers should encourage whatever degree of skill development is possible. This development should not be at the cost of interest, involvement, or attitudes, but we must not lose sight of the fact that for many ninth graders, improvement in skill alone is a form of personal growth which answers a very real felt need.

Skill growth, for example, should probably be a natural outgrowth of the student's increasing awareness of his audience as he learns or shows a willingness to share experience. All writing should be done for someone else's information and pleasure. The someone else should be other students as well as the teacher. At any rate, students should write when they feel there is an important reason to write, and the experience should not be what John Dixon calls a "dummy run."

Objective 10. To demonstrate an awareness of audience when writing.

Objective 11. To understand how language can affect the audience.
To show a willingness to find the right word and expression.
To show an awareness of both the rational and emotional use of language.

PAPERS FOR A NEW CURRICULUM

PAPERS FOR A NEW CURRICULUM

Curriculum and the Classroom Teacher
Role + Responsibility = Progress

by Cynthia Glastris

The era of the one-room school house has passed. Departmentalization with the headmaster system has been the educational criterion for many years. Yet the school administrator is still playing games. Still toying with the curriculum. Still viewing the school district from his often-times rather "cushy" chair as his personal domain. Still trying to fly blindly through fog and haze which grows more dense each succeeding year, and never seeming to realize the need for updated instrumentation and decentralization of authority.

School administrators, viewed as a group, are ever reluctant and most times exceedingly defensive when confronted with any program which they deeem an encroachment on their traditional power-structure. This structure is very akin to the reserved-power clause in the United States Constitution: Unless specifically designated to the Federal Government, it is reserved to the states. So, until or unless the classroom teacher literally seizes control of some area of district development, the school administrator will assiduously maintain and most often religiously entrench his seat of power and control. This attitude must be viewed, or perhaps uncovered, over a long period and across a wide spectrum before one realizes the potential danger and actual damage which it inflicts, perhaps unwittingly upon not only the classroom teachers but upon today's youth -- the students.

We, as teachers, must take heed of the pace of progress in other professional fields and industry as well. We must take large strides collectively and concretely to move forward with the wheels of progress. Let's catch up! Let's explore and implement! How? From the administrative morass of antiquity? I say no! There you'll not get as good as you give, nor even a fair share. Good money after bad. A token promise! A list of recommendations! Further study! Another committee! Maintain the status-quo! Don't rock the boat! Don't do anything, it might be wrong! Fence sitting! Mediocrity, and then perpetuate it! Oh reason, where is thy soft light? How can so many educators endure? But they have. They've remained and endured and struggled and continued, many times in darkness, because they knew they had to go on. I am speaking now of the classroom teacher- that vast unsung resource of educational knowledge and experience which is the resurrection and salvation of our schools-- in spite of it all, rather than because of it.

Utilization of resources in the most effective manner is a law of economics. If education is to join the jet-age, it must present a profitable balance sheet. How, among peers, and this is an

important point, can so many be held to know so little about so much. The classroom teacher, the only valid asset of educational document (and you can look as far as you like in educational research) is the one well that is rarely pumped, whenever educational issues are in question. I hurl this as an indictment against common sense.

The classroom teacher is a very unexploited font of wisdom and practical know-how which should be taken advantage of in the improvement of school curriculum. Educated, many times beyond the Bachelor's Degree, in specific subject matter areas, the teachers should be given and be willing to accept responsibility of curriculum control and development in the interest of education progress; in fact, they should insist upon it.

People trained as administrators are limited in subject matter background. Their backgrounds and present positions' goals are of a different complexity than the teachers'. Let's give education back to the teacher. Better still, let's designate his authority, for it is difficult to give something which already belongs to someone else. How can a school administrator presume to be an expert in all the various areas of academic endeavor? How can a school administrator plan a K through 12 curriculum in you name it, science, math, English, if he's never had a course in it? How does he have any idea of what actually is necessary in today's classroom, if he isn't actively involved in teaching? How can he keep abreast of all the rapid advances in methods and subject matter in all these areas? How about the course-of-study? How can Administrator X develop a tenth-grade course-of-study in, again you name it, science, math, English, if he's never taught it? How does he know what is being taught in the fifth-grade program? How can he be proficient at both the elementary and secondary levels?

Could these questions be answered in the positive? Of course not! Only a genius might meet these qualifications- and they should never be expected of an administrator whose role is intricate and time-consuming enough without curriculum planning, implementation, and evaluation being added.

I would assume that in the foregoing commentary on present day school practice I have described the problem; namely: Who is the most qualified to control, develop, and improve school curriculum? (And here I speak of a curriculum concept which encompasses K through 12 and all the accompanying courses- of - study? Courses of study submitted as a definitive schedule for classroom instruction utilized by the teacher at each grade level, K through 12, in each academic area.) The answer really seems rather obvious: the Classroom Teacher. The conclusion must be accepted, that is: Classroom Teacher vis a vis school administrator should lie in the

field of implementation rather than identification.

The area of concentration now becomes increasingly apparent in considering this problem. In other words, how would the knowledge, abilities, and experience of the classroom teacher be best implemented in the development of curriculum now that we have designated him as the best possible tool?

Again the economic principle of utilization of resources emerges. The mechanics of most programs of development are usually dictated by many considerations; physical, social environmental, economic. And so unless each school district could be considered individually as regards to size, teaching personnel, and educational product, only very general ideas should be developed here. The genus. Then we'll deal with the species. Within every school district each academic department should be considered both separately and in relation to the other academic areas, always keeping in mind the end product-- the student. What number of students will enter college? What number will flood the business world? What program of studies would be most feasible for the student's new life? What do we wish our academic product to achieve? This product, natually, would be different for a preparatory school as compared with a technical-training type program. All these consideration- vital ones- must be minutely weighed. Again who knows best about this than the teacher who produces the academic product? The making of these final decisions with regard to the vital considerations falls in the classroom teacher's provice.

Now having defined the end-product, let's program our courses-of-study development to achieve the particular goals. (It might be well to mention that this would entail careful screening of teacher-candidates entering each school district as to their willingness to follow these course-of-study outlines and to agree on what the nature of the student-product within that school district should be. This, of course, also entails classroom teacher involvement in hiring practices and teacher evaluating methods which are two separate but related problem areas.) Curriculum development and improvement should be accomplished by the classroom teachers within each department at each grade level and then in a representative K through 12 situation during the on-teaching months.

How could this be accomplished when teachers admittedly have numerous incidental duties to perform during the school term and are poorly paid for such? Let's resort to the "machinery" employed by business. Teachers should be hired on a 12 month basis with the non-teaching months devoted to research and development. Departmental meetings should be established in each school district at both the elementary and secondary levels to direct such a program. In the

two months when the students are not present, classroom teacher time should be concentrated on such interests as institutes, clinics, research, lectures, conferences, and academic development in all areas of educational endeavor, curriculum development being one of the prime endeavors. Time should be provided and funds allocated for scheduling guest speakers prominent in the educational field, including universities, from various parts of the country. Reciprocal talks could be arranged to curtail costs. During this valuable period progress could be made in establishing a closer laison between the classroom teacher and the text book publishers, reviewing the teacher's needs and recommendations and the publishers economic demands. Representatives of the book companies could meet with the teachers for better understanding of goals and greater utilization of teacher's actual experience in the classroom working with the text books in question. The employment of teachers as consultants to book publishers should be encouraged at this time. There is almost no end to the mammoth obstacles which could be overcome during this period.

Education is a business and should be promoted, by the teachers' insistence, as such with time and funds for research and development provided by the school district.

This 12 month plan (9 months active teaching- 2 months research and development- 1 month vacation) places the teaching field on a parallel with other professional fields and with indstury. The complaint that "teachers are well paid for a mere 180 working days" could not be honestly voiced by the public. Larger responsibility deserves higher salaries. Through consistent and constant efforts of the teachers informing the public of their desire for greater depth duties- thus requiring higher salaries, the tax-payers should eventually be convinced that they should rise to the support of these justified reaises in salaries. And let's be honest and practical with respectable salaries offered teachers, the shortage of this all-important profession will decrease. Aspirants will not only be persuaded to enter the field but delighted to remain; former teachers will reenter the scene - particularly men who are so desperately needed. School doors would soon be crowded will well-qualified teachers rushing in!

Enough of the warm-body technique employed by school boards and superintendents to fill their classrooms each academic year. You, as active teachers, must remember they're your classrooms. It's your school. Education is your business. Not the sacred cow of some duly elected authority. But also remember your trust- be willing to become involved. Insist on becoming involved. For after all, regardless of how you add it; they're your students and who could deny that!

PRELIMINARY CONSIDERATIONS OF LANGUAGE AS A MEDIUM OF COMMUNICATION IN INSTRUCTION

PRELIMINARY CONSIDERATIONS OF LANGUAGE AS A MEDIUM OF COMMUNICATION IN INSTRUCTION

Thereis, in our society, a great deal of ambivalence about the effect of language. That ambivalence is expressed in such adages as : "Sticks and stones may break my bones, but words will never hurt me," and "The pen is mightier than the sword." There is no doubt that both spoken and written words do affect us, but there is much ignorance about how much, and in what way. This ambiguity about the effect of language plays a crucial part in our lives. The Chicago Conspiracy Seven were tried under a law which allowed two speeches given by defendants to be in the trail used as evidence that they were inciting to riot. The assumption behind the law was that language is so powerful that one can use it effectively as a criminal weapon- the spoken word can strip people of their rationality, and perhaps bring them under such a spell that they can be incited to take part in a riot. The implication here is that speech has a strong mesmerizing effect from which an audience cannot protect itself, therefore, if anyone uses it in certain ways, he has committed a criminal act. On the other hand, the Commission on Obscenity and Pornography in its report given September, 1970, found the written word to have almost no effect (at least when the subject matter is pornographic). So strong was the belief of the commission that pornographic literature does not affect the populace, it recommended that the government cease censoring the reading material of adults.

Part of our ambiguity about the effect of language revolves around questions about the power of spoken language compared to the power of written language, but we have very little information which couldbe called scientific about the effect of either the "written word or the spoken word. We have been endowed with the "gift of tongues" and we assume it to be more or less powerful, but we have only rarely taken a conscious look at what it is about language that makes it more or less effective.

A good deal of work has been done in linguistics and anthropology to determine how man acquires language, and its structure. Dialectologists and sociolinguists are finding a great deal of information about the development of language for different groups of people. But the question of what can be done to an audience with language as the medium of communication has only recently been exposed to scientific investigation.

Americans were shocked and outraged when, at the end of the Korean conflict, some American POW's elected to remain in North Korea. We explained that they had been brainwashed by Communist propaganda. For awhile, high schools added units in their English and Social Studies classes to alert student to the evils of propaganda. Almost

everything taught in those units about propaganda was really an examination of language, and its effect, written or spoken. During that period, scholars in the fields of communication, speech, and persuasion along with behavioral psychologists began to try to find out whether or not it was possible to use language to cause a person or a group to change attitudes and beliefs. It is now established that a speaker can persuade an audience or another individual to his own point of view, but important questions about the role of language in that process are still unanswered.

Since language plays such a vital role in all human relationships it is imperative that we take a close look at language itself as a medium for communication as well as the communicatee.

The purpose of this paper is to call attention to language as a medium of communication in the instrcution process; to discuss some of the literature from the fields of communica ion and persuasion which might help to make teachers more aware of, and more capable of controlling their use of language in the instructional process; and to point to those characteristics of language which ought to be seriously examined, analyzed, and evaluated if the teacher is to have the kind of information he needs to use language as effectively as possible in the classroom.

The language of instruction is by and large spoken and not written. This paper will be concerned with the spoken language of the teacher and with the effectiveness of teacher-talk in communicating with students in the classroom. If this investigation could be carried far enough, we might be able to determine what kind of classroom language is most suited for optimum communication between teacher and pupil. Unfortunately, necessary investigation into the quality of effective instructional language has not yet been done, therefore, for this paper, we will have to be content with logical assumptions and hunches.

Both teachers and their students complain that they do not understand each other in the instructional process. Teachers feel that they make it "very clear", but students complain that their teachers talk over their heads. This problem reaches critical proportions in schools where the students are from poor minority groups. Yet, teachers seem not to realize the depth of the gap that exists for students between what the teachers says and what he mans. In some cases, even where students are familiar with the teacher's words, they find it impossible to form concepts using the teacher's language. In other instances when the teacher's language does not facilitate communication between teacher and pupil, the pupils turn off, or begin to play games with the teacher. Though it might be shocking to teachers, there are problems with communication in the classroom,

and those problems might be caused by the teacher's language which might inhibit learning instead of facilitating it for some of the students.

Douglas Barnes, lecturer in English at the University of Leeds Department of English, and Chairman of the National Association for the Teaching of English, did a study in which he analyzed the classroom language used in twelve lessons in first term of secondary schools. The lessons were taught in different subject areas, and Barnes found his subjects representative of a cross section of their colleagues. He found teachers unaware of the affect of their language on their student; there is a gulf between teacher and pupil which is linguistic and conceptual (Barnes, Britton, Rosen, 1969: 27-8). In defining his task at the outset of the study, Barnes describes how he finally saw what he was doing.

> I now saw it as preliminary investigation of the interaction between the liguistic expectations brought by pupils to their secondary schools, and the linguistic demands set up by...the teachers in classrooms. It seemed likely that extraneous barriers were introduced into children's learning (a) by linguistic forms whose function was social rather than intrinsic to the material and processes being learnt, and (b) by unfamiliar socio-linguistic demands and constraints arising in the control systems of the secondary classroom. (13-14)

There is little doubt that some of the failure to communicate on the teacher's part is not only because he speaks the language of a social class which is different from many of his students, but also his subject register is another barrier even when his social class may be the same as that of his students. There is much more data exploring the area of social class and language than there is about the register of the teacher's language.

In an article entitled, "On Sociolinguistic Perspective of the Communication Situation," Hansfried Kellner (Kellner, 1970: 71-87) makes the point that language functions to filter and to mediate cognitive processes. It does not causally determine them. Aspects of reality are not perceived in a certain way only, Kellner points out, because of a certain linguistic system being superimposed upon them. Language affects perception in connection with specific problems posed for individuals or for groups by their social action. Linguistic sign system per se does not determine cognitive processes. It does so onlh in connection with its use in activites. Kellner explaines that an external sign system presents one with the rules of the communicative situation, but linguistic behavior is also

determined by social factors relatively independent of the linguistic system. These social factors, according to him, constitute a second system of rules which correspond to forms of behavior institutionalized in the society and acquired in the social biography of individuals. These rules govern socially learned strategies of communicative behavior. To have communication, according to Kellner,

> Communicators must thematize meaning-constructs subjectively in sufficiently like manner. Each has to "take part of the other." (84)

In the classroom where students are of the same social class as the teacher, there are still other sociolinguistic factors which operate; age, sex, ethnicity, professional training, awareness of student response. All of these factors help to determine the way the teacher sees reality and also help to determine why teacher and student do not, in Kellner's words, "thematize meaning-constructs subjectively in sufficiently like manner," to communicate effectively.

Of course social factors do influence language patterns and in some classrooms the biggest problem is that the student of working class background does not understand the language of the teacher's middle class. Bernstein proposed (Bernstein, 1960) that two distinct forms of language use arise because the organization of the two social strata is such that different emphases are placed on language potential.

> Once the emphasis of stress in placed, the resulting forms of language use progressively orient the speakers to distinct and different types of relationships to objects and persons, irrespective of level of measured intelligence. (175)

One must question whether the language of the different classes is irreversibly different, as Bernstein's findings would tend to indicate. There is, however, little doubt that sociocultural speech patterns are indicative of different perspectives. A study done by Lindenfeld in France does not show such a fixed character about the speech patterns of the middle and lower classes. She collected data in 1967, using education, occupation and income (education and occupation were weighted heavier than income because income variance in France is small) to divide her subjects into two classes: Class I, higher economic class, and Class II, lower economic class. The subjects were asked to imagine themselves speaking formally and informally. She found that in the formal context, the degree of syntatic complexity is always higher for Class I than for Class II. In the informal context, Class I and Class II come closer regardless of socio-economic status. The degree of syntatic

complexity between the language of the two classes at the informal level is about the same. (Lindenfeld, 1969: 890-898)

Another study done in Korea by R. W. Howell shows that linguistic choice differs with social class change in Korean society. Howell studied the use of the formal and intimate pronoun you in differing levels of Korean society. His work seems to indicate that the language used by the communicator is chosen by him as an indicator of his class. (Howell, 1968: 553-559)

D.S. Ellis reports on three research projects done in the United States (Ellis, 1967: 431-437). These studies showed that a person speaking one American dialect is able to determine the class status of the speaker of other American dialects. The determination, Ellis reported, apparently depends partly on grammar, choice of vocabulary, sentence length, structure and fluency, but not entirely on these. Subjects participating as judges in the studies were able to distinguish class of speakers even when the speakers only counted from one to twenty. Ellis cited the need for further research, but explained that the speech qualities discriminated by the judges are not the product of anything so simple as education, for all the participants in the studies were college freshmen from the upper one-third of their high school classes. Ellis reports that their SAT scores were not significantly related to social status. He found also that judges were not only able to discriminate out the speech patterns of social status groups, but they also made value judgments about whether or not they liked the speaker according to the way he spoke. Those speakers judged to be of higher social status by their speech patterns were also best liked. Ellis concludes that the way one speaks does reveal his social status. He asks if this is a handicap to the lower status person. "If it is a handicap," Ellis queries, "how hard is it to change speech?" Ellis" findings lead one to question whether teachers, very conscious of their social class, habitually use the language they use in the classroom because it bespeaks their membership in a desired social class. Since the study does not describe the language other than to say that listeners could determine dialects of speakers, one cannot judge anything about register, style, or diction. These are probably language characteristics that also denote social status.

Another study (Tucker and Lambert, 1969) shows that college students were able to differentiate dialects across racial lines, and that there was for the group of college students studied a pattern of dialect preference. The authors agree that this area of investigation demands more study with cooperation between psycholinguists and dialectologists. Again, the study does not isolate the language characteristics or other factors which enable one to determine the

dialects, or what led the subjects in this study to prefer certain dialects over others. Sociolinguists might be satisfied to say that these are sociological considerations and let it go at that. Perhaps, on the other hand, there is something else which accounts for this preference. It seems that it would be worthwhile to determine whether certain language patterns are prefered widely throughout the population and then to determine what qualities about that particular language pattern or patterns make it preferred. If it is that the particular preferred language pattern or patterns have characteristics which make them more effective as media for communication, it would be expedient to make teachers aware of this. Perhaps presently our concern is more for the social properties of language than for its viability as a medium for communication in the classroom. Another team did a study (Schatzman and Strauss, 1955) in which they found that differences in the modes of communication related to class are more than differences in intelligibility, grammar, and vocabulary. They found the two social class groups in their study differeing in number and kinds of perspectives, in ability to take the listener's role, in the use of classifying or generalizing terms, in the use of devices of style to order and implement communications.

Regarding the findings in their study, Schatzman and Strauss ask salient questions.

> Is the description of perception and experiences given by the lower class respondent merely inadequate, or is his description the way he truly saw and experienced? Does his speech accurately reflect customary "concrete" modes of thought and perception, or does he perceive in abstract and classificatory terms and from multiple perspectives, but is unable to convey his perceptions? (338)

These questions seem more important than merely establishing proof of the class relatedness of language. Just as Schatzmann and Strauss are concerned about the role their language plays as a medium of communication of the experiences and perceptions for lower class speakers, we must be concerned about whether the language used by the teacher can convey perceptions and whether the students find the teacher's language useful as they try to develop concepts in the classroom.

Barnes explores socio-cultural and conceptual qualities of communication in the classroom. He discusses Harold Rosen's suggestion that in considering a specialized language "we should set about distinguishing between the linguistic-conventional and the linguistic-intellectual." Barnes explains that these categories

distinguish two kinds of function:

> ...the 'linguistic-conventional' functions, which correspond to what we shall call the 'socio-cultural' functions are concerned with identifying the speaker's role and his relationship with his interlocutors; the 'linguistic-intellectual' functions are conceptual in nature, carrying the essential thought processes of the lesson. (56)

As Barnes considers these two categories further, he concludes that difficulties arise when we apply these categories to the register of secondary education. Some verbal communications in the lessons fall clearly into the socio-cultural category; others fall clearly into the conceptual category. Barnes says that for the speaker a change in terminology would be change in that part of the meaning which relates to the subject matter. For most pupils, according to Barnes, the phrases would not have this precise meaning. In this way, students may be receiving everything the teacher says at the socio-cultural level. Barnes suggests that "we might ask ourselves by what processes a child becomes not only able to make his statements acceptable to the teacher as socially appropriate, but also to internalize the teacher's conceptual frame so that what the pupil says beans the same to him as it does to the teacher." (57) Perhaps the teacher's language itself could help the student through those intellectual processes necessary for effective student-teacher communication.

This paper, so far, has only pointed to the fact that there is a gape between the language used by the teacher in instruction and the comprehension of perceptions and development of concepts on the part of students who hear the teacher talking. The research reviewed in the paper to this point indicates that this gap is related to sociolinguistic patterns which are different for students and teachers. There has been some mention of the paucity of research dealing with language as a medium of communication in the classroom, but nothing has been said about what can be done about improving the language of instruction while we wait for additional research to validate our assumptions and to clear up our ambiguities about the effectiveness of language. At this point we will turn to the literature from the fields of communication and persuasion and examine some of the theories which seem most apropos to a consideration of ways to improve the language of instruction.

In his book, Persuasion Speech and Behavioral Change, (Cronkhite: 1969) the author discusses the work of Charles Woolbert, one of

the early twentieth century theorists in this field. According to Cronkhite, Woolbert argues that all verbal communication aims at action or respons , that all response is muscular and involves acceptance; that acceptance necessarily involves propositions. He specifies that the aim of all persuasion is gaining acceptance of propositions. From Woolbert's argument, Cronkhite concludes that all verbal communication apparently involves persuasion. If we accept Cronkhite's conclusion, then classroom communication also involves persuasion, and in that light, some of the findings about persuasive speech and behavioral change should be useful in classroom instruction.

Cronkhite describes the basic paradigm of persuasion as that situation in which a persuader attempts to cause a listener to perceive a relationship between two stimuli. He explains that one of these which he calls "object concept" or "object stimulus" is relatively neutral in that it elicits few and very weak responses from the listener. It is often the one that elicits this behavior from the listener which the persuader wants to change. As Cronkhite continues the discussion of the operation of his paradigm of persuasion, he makes three points about persuasion which are important to communication in the classroom.

> The most complex set of motivational concepts is comprised by the units of language of the persuasive message. The listener has some sort of an attitude toward each word in the message, and toward each of the identifiable multiword units as well, and each of these linguistic units bears some relation to the object concept...The complexity is reduced somewhat by the fact that many of the words, especially the articles, conjunctions, and prepositions may not elicit attitudes strong enough to be of any importance. On the other hand, the complexity is increased considerably by the fact that many of the words are related to the object concept in very complicated ways, so that the strength of many links must be measured in order to determine what proportion of the total motivational strength of a given word bears upon the object concept. (79-80)

In the classroom, the teacher is trying to help students to either make relationships between stimuli, or to grasp concepts. Just as in the persuasive situation, the listener has some attitude toward each word and toward word units in the teacher's communication. Again, many of the words in instruction are related in complicated ways to the stimuli or to the concepts which the teacher wants the students to grasp, therefore it is necessary to measure the strength of many links in the classroom communication in order to

determine the total motivational strength a given word bears upon the concept the teacher wants her students to grasp. In other words, it is necessary for the teacher as well as the persuader to choose words and their contexts very carefully because he constantly wants to motivate his students toward grasping the concepts he is in the process of teaching, or he wants to motivate the students to perceive the relationship between the stimuli he is presenting for their consideration. Language, itself, depending upon the attitudes which the students have about the particular language being used, can help to motivate learning. In Barnes' estimation, the language of the teacher enacts for the child the relevance of the lesson. It is true, a child decides the importance, the applicability of his lessons in a great part because of the language in which those lessons are presented.

In continued discussion of the role of language in the presentation of the persuader, Cronkhite points out the fact that:

> Language, of course bears also upon the listener's perception of the persuader. To measure audience attitude toward a speaker before his speech and then to assume that the initial attitude prevails throughout the speech is to ignore all the information the listenener receives about the speaker as he considers word choice, language usage, message organization, appearance, gestures and voice characteristics. Most of these items relate more or less directly to the object concept by virtue of having been presented in the same context if nothing else, but they are related indirectly as well, since they are related to the object concept. Each item is potentially capable of modifying not only the listener's liking for the speaker, but may affect the listerner's perception of the speaker's credibility as well. (80)

It might be argued that students get to know their teachers over a long period of interaction with them, and therefore the language used in specific lessons becomes less important in the formation of student attitudes about their teachers and their credibility than in the formation of a listener's attitudes about a persuader who is speaking to him only one time. In part, one must agree with that assumption, but on the other hand, the student forms his attitudes toward the teacher on the basis of his ability to communicate those concepts which the student knows are important to his learning which he believes to be essential to his educational progress. It is not uncommon to hear student comment that they

like their teachers as persons, but that they doubt their capability to teach. The student expects the teacher to be able to enable him to grasp concepts and to perceive relationships. If the teacher fails at this task, his students will question his credibility as well as his effectiveness as a professional person.

The third pertinent point made by Cronkhite is that the persuader's first job is to survey the physical and psychological needs of his listeners. He says that the persuader must "find the persons they (the audience) like and believe, find ways in which he may make himself liked and believed, and find how various language units affect them." (80-81) The persuader, according to Cronkhite, must know what types of relationships listeners may perceive between two concepts.

If we were to change the word "persuader" in Cronkhite's comments to the word "teacher," we would recognize the sound pedagogical advice in the statement. In an article, "Social and Psychological Implications of Language Changing," Barbara Bruce advises teachers who want to teach Standard English to black children that they should get to know the heroes these children look up to, that they should develop an appreciation for their language, and find legitimate ways to use that language and their experiences in the classroom, thus validating the language of these children for both them and the teacher (Bruce, 1969: 34-37). In Bruce's estimation, this kind of interaction through language which the children already have, would make their acquisition of Standard English less difficult and more meaningful for them. It might be added, too, that teachers might also gain more facility with language, thereby increasing their ability to communicate with their children. When they are better able to communicate with their students, teachers may find their students more apt and interested than they now believe them to be.

Hovland, Janis and Kelly (Hovland, et al, 1953) observe that all communication includes three phases: attention, comprehension, and acceptance. (287) While these authors do not investigate the relationship of language to either of the three phases of communication, it is obvious that language can play a crucial role in any one of these three phases of communication. These authors discuss the need for further research to analyze factors which differentially affect attention, comprehension, and acceptance in complex communication situations. According to them, there are likely to be individual differences in both ability factors and motive factors. Hovland, et al, assert that in the typical classroom the audience initially expects that the communicator's conclusions will be "correct answers." They write, "Hence, acceptance can usually be taken for granted and the primary problems are those of maintaining

attention and insuring comprehension." (290) Whether or not we can accept that theory completely, these authors review other experimental evidence which is pertinent to our considerations.

A study done by Janis and King (Hovland et al, 1953:18-22) involved male college students in a series of small groups meetings. These students were told that they were being given an oral speaking test. They were each exposed to three different oral communications, and asked to rate the performance of each speaker as well as to answer several questions about the topics covered. Their answers were compared with opinions they had expressed earlier on the same topics. Opinion changes were noted. During the group sessions, the subjects were asked to give talks using an outline already prepared for them from the three topics used in the communications they had heard. No student was given the topic of his talk until it was his turn to give the talk. Each speech took an extreme position on some controversial issue concerning future events. The arguments were logical, though biased. The results of this study showed that communicators who spoke on two of the three assigned topics were more influenced than the control group. Those students who spoke on the third topic showed less opinion change, but more confidence in the opinions which they expressed before participating in this experiment than did the students in the control group. The experiment led to the conclusion that improvisational verbal participation can increase opinion change where logical evidence seems to warrant it, and it can increase the confidence of the participant in his opinion when logical evidence does not seem to warrant change of opinion.

The authors examined a number of hypotheses which might explain how verbal conformity influences the process of opinion change. The one most pertinent for the classroom instruction situation is the last one examined by them.

> This last hypothesis assumes that when a person is induced to improvise his own ideas in support of a communicator's conclusions the chances are increased that he will experience the types of anticipations which make for acceptance. Improvised role playing could be viewed as a technique whereby the communicatee is stimulated to help make the communication as effective as possible, to think up exactly the kinds of arguments, illustrations, and motivating appeals that he regards as being most convincing. In effect, the communicatee is induced to "hand-tailor" the content so as to take account of the unique motives and predispositions of one particular person- namely, himself. (237)

Andrew Wilkinson makes a number of suggestions for activities in which students can practice oral participation. He presents such activities as discussion groups, panel discussions, drama, role playihg, short talks, and lecturettes (Wilkinson, 1965:64-71) as helpful for students to improve their use of oral language.

I would like to suggest another role for oral student activities. Such activities can give the teacher vital feedback. From observing the students at oral activites, the teacher can evaluate his own effectiveness as a communicator. He will be able to determine whether or not he has gotten across the perceptions, concepts, attitudes and behavior which he had hoped to teach in his lessons. Furthermore, the teacher will learn more about the level of language development of his students and will thereby be able to revise his own language accordingly.

Hovland, et al, discuss other findings which make important implications for the classroom teacher.

> Other things being equal, a communication which presents a series of arguments on a complex issue will generally be more effective when the conclusion is stated explicitly (as against allowing the audience to draw its own conclusion). Here the essential mediating factor seems to involve adequate rehearsal of the verbal material that the audience is expected to learn and retain. If the conclusion is not stated explicitly, the audience may "miss the point" of the arguments and learn something different from what was intended. We would expect this factor to operate in the case of complex instructional communications in the same way as in persuasive communications. In the latter case, however, other factors- involving motivation to accept- might often operate in the opposite direction, and sometimes override the learning gain to be expected from an explicit statement of the conclusion. (291)

The advice given in this statement is at once clear and confusing. The problem is that it is not easy to have rules that are hard and fast in a communicative situation. Instruction, as any other communication, is a process of interaction. The teacher must be able to judge correctly the level of motivation of his students. Effective use of language in instruction is as much

a matter of judgment on the part of the communicator as it is being consciously aware of organization, vocabulary, register, style and diction.

Another useful theory is discussed by Hovland, etal. They assert that expectations of manipulative intent often given rise to strong resistance tendencies. The authors say that as children we were trained by our parents and our peers to be very sensitive to manipulative cues. Children are warned by their parents, "Don't be a sucker."

> The motives aroused by manipulative intent seem to be closely linked with feelings of humiliation and with various types of non-compliant behavior that are sometimes described in terms of "need for autonomy." (295)

There are teachers who practice the language techniques of the huckster putting on the hardsell. Perhaps these techniques sometimes have a place in the classroom, but it seems logical that students are suspect of the teacher who comes on like a fanatic. While the teacher might feel that he is exaggerating a little bit to emphasize an important point, he might be cuing his students to resist his message altogether.

While the theories cited in this paper from studies done in the areas of communication and persuasion provide some insights for the teacher as a communicator in the classroom, they do not examine the language of instruction per se, so we are still in need of information from scientific research if teachers are to learn more about how they can be better communicators in their classes. Barnes' work involved an analysis of the transcriptions of only twelve lessons taught in several subject areas in the first term of secondary school. His sampling is small indeed, considering all the instruction that takes place in thousands of English schools daily, but he was able to generalize about the use of language in the classroom.

> What is clear from this study- insofar as these teachers fairly represent their colleagues in other schools across the country- is that teachers would gain from a more sophisticated insight into the implications of their own use of language, and into the part that language can best play in their pupil's learning. The present writer inclines to believe that, if such insights were made available to all secondary teachers, they would contribute dramatically to the effectiveness of teaching in secondary schools. (75)

To help teachers become aware of the effect of language in the classroom, language, itself, must be investigated and analyzed. We might begin such a study with a very simple assumption which could be eventually used as an hypothesis in a formal study: that the instructional language used by the teacher in communicating with students in the classroom does affect the student's perceptivity, attitudes, behavior, and his acquisition of concepts. From this assumption, we might isolate several characteristics of language used in classrooms and develop tests to determine the effects of each of these characteristics on such variables as perceptivity, attitudes, behavior, and his concept acquisition of a selected experimental group. It would be necessary to develop the effect of diction, including word choice, pronunciation, and enunciation of each one of the variables. Style is another language characteristic which should be tested, as are different registers, dialects, slang. Language intensity, that is, the level of abstraction and cognition the language used makes necessary to the comprehension of a message communicated (language would be rated from high intensity to low intensity) should be investigated. The kinds of information which such studies would yield would be useful in teacher training programs and could also help educators to determine what the language curriculum in a school ought to be. At this time, because studies which analyze language as a communication medium are unavailable, there is very little on which to base projections about possible findings from research of the sort I am proposing, but we can accept, for the time being, some assumptions which seem likely to be affirmed by research. It appears logical to assume that we would find that diction, style, register, and language intensity would all have perceptible effects on students' perceitivity, attitudes, behavior, and concept acquisition. It is likely that we would find it possible to change perceptivity, attitude, behavior and concept acquisition by controlling these language characteristics. We might find that certain language characteristics are more effective for communicating with certain groups in respect to age, sex, social class status, education and level of verbal development.

Since we are apparently on new ground, it might be wise to turn to the areas of communication and persuasion for useful insights into methodology for conducting such studies. Some studies should be done in the usual school setting, while others might take place in a controlled laboratory situation. Obviously, any research done on the language of instruction would require a cross discipline approach: cooperation between educators, language teachers, linguists, and psychologists.

Students are telling us in many ways that we as teachers are not communicating with them. Perhaps if teachers knew more about the medium we use most, we might be able to involve a greater percentage

of our students and thereby reap the rewards that come from the satisfaction of having touched another human being. More than that, we might be able to quantify that kind of language which is most effective in instruction and thereby help teachers to measurably improve the quality of teacher-student communication.

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